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EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMESfor the week beginning
SUNDAY, March 21st.

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IMPORTANT TO READERS.

The editorial address of "The Radio Times" and of the British Broadcasting Company, Ltd., is 2, Savoy Hill, Strand, London, W.C.2.
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The Glory of Russian Opera.

By ALBERT COATES, the Famous Conductor.

COMPARATIVELY little Russian opera has been heard in England. Generally speaking, it is less familiar to English audiences than are the operas of Italy, France, and Germany. It is difficult to understand why this should be, since Russian operas are so full of colour, life and movement. They are mostly built up of simple folk tunes, for the Russians know, just as Wagner did, that the finest melodies are always the simple ones.

When I was Director of the Imperial Opera House at Petrograd, the operas performed were, of course, mostly Russian, though Wagner was a great favourite there, and my musical apprenticeship in Germany made me equally at home in either school. It was shortly after I arrived in Petrograd that the first performance of the sacred opera *Kitesh* was given. The composer, Rimsky-Korsakoy, had an indefatigable temperament, and not only composed works himself, but used also to orchestrate and help his friends with their work.

The opera *Kitesh* is typically Russian. It is based on a monastic legend, and interspersed with the sacred character of the work are some of the most moving and characteristic episodes in Russian life, folk lore and descriptive battle scenes.

The work had an immense success in Russia, and wherever it was performed the houses were always crowded to overflowing. It takes a place in Russian literature equal to that of *Parzifal* in the German.

At Barcelona two years ago—my first visit there—I persuaded the Director of the Opera to let me produce *Kitesh*. He agreed,

and the result was the same overwhelming success in Spain as that which had been experienced in Russia. The opera will now form part of the regular Russian repertoire and will be given in Barcelona again next year.

On my return to England, I had the pleasure of co-operating with the B.B.C., and they suggested that I should conduct an opera for them in the spring. I proposed a concert performance of *Kitesh*, and the suggestion was accepted with alacrity. This performance will take place on March 30th.



MR. ALBERT COATES

The opera is actually some four hours in length, and much of it would be difficult to convey in a concert version; we have, therefore, arranged to shorten it without losing in any way the continuity of the musical narrative.

The third act is particularly fine. The battle song of the young prince, the solemn chant of old King Jury, and the great choral prayer of the people to the Virgin, culminating in the miracle of the city's invisibility and the appearance of the great Cross of light—the inspiration is so lofty that words cannot describe it.

We English are inclined to be somewhat conservative in our tastes, whether musical or otherwise, but having lived most of my

(Continued overleaf in column 3.)

Listeners' Letters.

What I Think of the Report.

Some Representative Opinions.

The Rt. Hon. Philip Snowden, M.P.

THE representative character and the unanimity of the recommendations of the Committee on Broadcasting entitles the proposed scheme to favourable consideration.

A new enterprise, which by its nature must be a monopoly, should not be allowed to pass under private or company control.

Broadcasting is quite a suitable business for State control. Apart from the fact that there are strong political and international reasons for keeping this enterprise under State control, I do not think the business is less likely to be managed with efficiency than if it were in the hands of a company.

I hope the recommendations of the Committee will be approved by Parliament.—PHILIP SNOWDEN.

The Hon. Sir Arthur Stanley.

As Chairman of the Wireless League, and therefore representing the listener, I think the Report of the Broadcasting Committee is quite satisfactory. It would be difficult for me to think otherwise, as it adopts practically all the recommendations which we submitted on behalf of the Wireless League when giving evidence before the Committee.

I am specially glad that the Report in its second paragraph expresses admiration for the work accomplished by the B.B.C. Every opportunity ought to be taken of making it quite clear that the alterations suggested in the governing body are not intended to cast any reflection upon the work done by the Board of the B.B.C. and its staff. They have laid down admirable lines upon which the broadcasting in this country should continue, and it is most satisfactory to note another recommendation of the Committee's to the effect that the existing staff of the B.B.C. should be kept on. This not only preserves continuity, but also renders it certain that the very high standard set by the B.B.C. will be maintained.

The composition of the suggested Commission will, of course, be all important. In this connection, I am glad to see that the Committee adopted our recommendation that there should be a Chief Executive Commissioner. It is desirable that he should have a free hand in all matters of administration, and that the Commissioners should deal only with questions of general policy.

If the recommendations of the Broadcasting Committee are adopted by Parliament, it is to be hoped that research work will now be able to go forward uninterruptedly. The uncertainty that has prevailed lately as to the future of the control of broadcasting has naturally tended to hamper in some respects its progress and development. The B.B.C. already has on its staff many men who are admirably equipped and adapted for this work, and we look forward to great advances in the near future in such matters as alternative programmes and easier communication with the Continent.—ARTHUR STANLEY.

The Rev. Dr. Archibald Fleming.

In the Government Committee's Report on Broadcasting, I am specially pleased to note the well-merited tribute which it pays to the magnificent pioneer work of the B.B.C. and its splendid staff.

I confess to real concern at the proposal to make broadcasting a revenue-earning branch of the Civil Service under the Post Office Department. In my opinion, the grave risk will thereby be run that its management will largely cease to be amenable to the pressure of public opinion. At present, we know how ready the B.B.C. always is to listen to reasonable criticism and suggestion, and so far as possible to act upon it. We are also, I fear, too

well aware that the same conditions do not apply in, say, the Post Office Telephone Department, and that most of us have ceased to lodge complaints about our telephone service because we find that, so far as we can judge, they are ineffectual. Nor can we forget that the (official) capacity of the Chancellor of the Exchequer will always be operative in the background.

I regret to note that while the Report mentions a long series of interests to which, in the opinion of the Committee, attention should be given—music, science, drama, finance, and so forth—no reference is made to religion. Yet none is better aware, I am sure, than the staff of the B.B.C. that nothing is more appreciated by listeners than the brief period on Sunday evenings that is devoted to religious addresses and services. I also note that not a single clerical witness was called by the Committee, though one Bishop appears to have volunteered a written memorandum.—ARCHIBALD FLEMING.

Listening to the Continent.

On the day of Queen Alexandra's death, when all English stations were closed down, I seized the opportunity to see if I could get Continental stations. I succeeded in hearing very well Hamburg, Rome, Berlin, Oslo, and Barcelona on my four-valve set. Would it not be a popular move to close down English stations, say, once a fortnight in the evening, and give your staff a holiday, and so enable listeners to get satisfactory results from foreign stations?—ARTHUR E. HOWSE, Newton Abbot.

Is common with thousands of other listeners we gave the B.B.C. a peaceful fifteen minutes the other night in order that you might carry out certain experiments with foreign stations. Is it too much to ask the B.B.C. to do the same for us listeners occasionally at a time when Continental stations are still working, and not between the hours of seven and eight, when most of us like to feed?—LESLIE WYER, Cambridge Avenue, Bromley, Kent.

A Plea for More Gilbert and Sullivan.

I scan the programmes in *The Radio Times* in vain for a resurrection of Gilbert and Sullivan's music. Why? One remembers when this music was just as popular as jazz is to-day. It will never grow old; it will still be popular in another generation. Please give us an hour of Gilbert and Sullivan sometimes.—ALBERT W. SPARKS, Bradford.

[At present, we are allowed to broadcast only certain overtures from the Gilbert and Sullivan operas. These have been given from time to time in the past, and it is hoped to include them in our programmes again in the future.—EDITOR.]

A Little Morse, How Much It Is!

It is fervently to be hoped that the coming Geneva Radio conferences will result in some action calculated at least to reduce the perfectly nerve-wrecking infliction of Morse. On February 24th, for example, between 8.0-10.30 p.m., Morse—acute Morse—was hardly ever absent. The following evening, the London programme was quite spoilt by appalling Morse from 8 p.m. onward. As Daventry was not transmitting London that evening, there was not the usual means of escape to the high wave-length.

Until the Morse nuisance is got rid of, listening, instead of being a pleasure, amounts, as often as not, to a veritable torture. What a difference is listening to the Eiffel Tower between 6-7 p.m. (high wave, of course).—JAMES ROBERTSON, Brighton.

The Glory of Russian Opera.

(Continued from the previous page.)

life abroad in Russia and Germany, I know that these characteristics which appear at first sight difficult to the foreigner are really only the outcome of a desire to be thoroughly convinced. Perhaps that is why Russian opera has never caught on in England to the same extent as Italian and German opera.

There is now, however, a great recrudescence of interest in theatrical, operatic, and musical art in this country, and I look forward to the day when English audiences will realize more fully than they do now the beauty of Russian operatic literature and will wish to see more of it.

I am certain that broadcasting is doing more to widen and deepen musical interest and appreciation than anything else has ever done in the history of the world. Whoever could have thought ten years ago that the first performance of *Kismet* in England would be given for the benefit of an unseen audience by means of an invention at that time little more than dreamed of?

In all fairness to operatic work, however, we must admit that broadcasting cannot really do justice to it. That is why those who have heard such music broadcast should make the effort, if possible, to see with their own eyes operatic performances in the theatre. This applies more particularly, perhaps, to Russian opera, where the movement, the costumes and very often the dancing, form such an attractive part.

I prophesy that the B.B.C. will one day be subsidising grand opera and giving their own opera season to which the public will be admitted. When that day comes, I hope they will give the very finest works with the finest singers and the most beautiful setting, and particularly the latter, for it is difficult to give illusion in a highly technical art like this unless the eye is appealed to almost as much as the ear.

SONGS WORTH KNOWING.

"Fanning By."

THESE words by Robert Herrick (1591-1634) have been set to music by Edward C. Purcell.

There is a lady sweet and kind,
Was never face so pleas'd my mind;
I did but see her passing by,
And yet I love her till I die!

Her gestures, motions, and her smile,
Her wit, her voice my heart beguile,
Beguile my heart, I know not why;
And yet I love her till I die!

Cupid is winged and doth range
Her country; so my love doth change.
But change the earth or change the sky,
Yet will I love her till I die!

A SPECIAL programme by the Manchester Wind Quintet, a party of players famous throughout the northern Midlands for its artistic playing, will be given from the Manchester Station on Sunday, April 4th. There will also be items by the Laedowne Quartet, an equally well-known "mixed foursome" of cultured singers.

Official News and Radio Gossip.

A Play by John Massfield.

LISTENERS to the Birmingham Station on Good Friday, April 2nd, will hear for the first time a programme provided by the Birmingham Community Players, who are giving a sacred play in verse by John Massfield, the title of which is derived from that day. The audience is asked to visualize a paved court outside the citadel of Jerusalem. At the back is seen a battlemented wall, pierced in the centre with a double bronze door, and beyond, the deep blue of the sky. On either side, the battlements overlook the city. The citadel is placed on a hill above the town, and in front of the court are narrow stone staircases leading to the streets below. The characters include Pontius Pilate, Longinus, a centurion, and Herod. The Birmingham Community Players were formed some four years ago with the object of providing good plays for audiences to whom the theatre is but little known. Since their inception a large number of plays has been given in the poorer parts of the city, each play having from eight to twenty performances.

On Good Friday afternoon the Station Orchestra is to give a sacred concert, beginning at 4.0 p.m., when, with the assistance of the Station Repertory Chorus, the Sacred Cantata *Gethsemane*, by Lee Williams, will be broadcast. The concert will be preceded by a Studio service at 3.30 p.m.

A Public-Speaking Test.

First appearances before the microphone have proved something of an ordeal to many people, even though their words have been carefully prepared and rehearsed beforehand. It has not been part of the policy of the B.B.C. to encourage impromptu speaking in their studios, and a departure from this rule may be something that listeners will look forward to. A feature on these lines has been arranged to take place from the Birmingham Station on Friday, April 9th, when, between 8 and 8.30 p.m., a public-speaking test will be held between the three finalists as chosen at the G.W.R. Musical Festival at Reading on January 30th. The subject of the test, which will be arranged by agreement between Sir Felix J. C. Pole, General Manager of the Great Western Railway, and the B.B.C., will not be intrusted to the competitors until their arrival at the studio just before 8 o'clock. The competitors are each to speak for about four minutes. The results should be certainly interesting. It has been decided that the programme shall also be relayed through other stations, including London.

At 9 o'clock the same evening Birmingham listeners will be given a programme of dance music by the Deccameron and Buffalo Dance Band, relayed from the Palais de Danse, Birmingham.

A Request Programme at Newcastle.

Request Nights are always productive of difficulties for Station Directors because they are never able to give anything like all the items that listeners send in during one evening. Newcastle Station had enough selections left over from their last Request Night to fill another programme, and these are to be given on Friday, April 9th. The programme of that evening will include the orchestral items *Forest and Pool* and *Passant*, selections from

The Messiah, and two Hungarian Dances. Miss Rose Myrtle (mezzo-soprano) and Mr. Ernest Hudspeth (tenor) will sing, the latter rendering several old favourites such as "Two Eyes of Grey," "Somewhere a Voice is Calling," "My Pretty Jane," and "Thorn."

"Mrs. Aris."

Mr. Fred Spencer, better known as "Mrs. Aris," is visiting the Newcastle Station on Saturday, April 10th, when he will take part in the programme with a series of comic sketches concerning the adventures of the screeningly funny character he portrays so admirably.

Masters of Opera.

A new series of musical items by masters of opera has been arranged for inclusion in the programme

Tuesday evening, April 6th. Mr. Hirsch was formerly leader of the Station Orchestra, and is now second violin in the Arthur Catorall Quartet, and a pupil of Dr. Adolf Brodsky, principal of the Royal Manchester College of Music. Mr. Hirsch will interpret works by Kreisler, Rimsky-Korsakov, and other famous composers.

Dvorak's "Stabat Mater."

The combined choirs of the Church of St. Luke's, Bold Street, and St. Anne's, Aigburth, will give a performance of Dvorak's *Stabat Mater*, which is to be relayed through Liverpool Station on Good Friday evening, April 2nd, at 7 p.m. The soloists will be well-known Liverpool vocalists, conducted by Mr. W. G. Jones, and Mr. Clifford Marshall, Mus.Bac., will preside at the organ.

Keats Set to Music.

A new work by Mr. C. Napier Miles will receive its first broadcast performance during a programme of Chamber Music from Liverpool on Wednesday, April 7th. It is a setting of Keats's "Ode to Autumn" in an arrangement for baritone voice, string quartet, oboe and clarinet, but the programme will also include other items by both classical and modern composers. On the same evening, the Station Repertory Players will give a performance of a one-act play by Harold Chapin, entitled *Angustus in Search of a Father*.

Seaside Broadcasts.

The first of several broadcasts from various seaside places which will be given through the Leeds Bradford Station during the coming summer takes place at Easter, when the Clifford Essex Dance Band will be relayed from the Grand Hotel, Scarborough. According to present arrangements, this band will be heard at 4 p.m. on Saturday, April 3rd, and again at 10.30 p.m. on the same evening. It will also be included in the programme on April 6th and 7th, between 4.0 and 5.0 p.m. of each day. Among the outside broadcasts which it is hoped to arrange will be one from a resort as distant as Grange-over-Sandis, in Westmorland.

Church Music at Aberdeen.

A programme of special interest to listeners in the North of Scotland has been arranged by the Aberdeen Station for Sunday evening, March 28th, when the Precentor's Choir will give a recital of Church music. The items which will be heard between 9.15 and 10.30 p.m., have

been arranged under the auspices of the Aberdeen and District Association of Precentors and ex-Precentors, and will consist of some of those fine old song tunes that have been, and will always be, popular in Scotland. The Choir will be conducted by the President, Mr. W. Milne Gibson, and the programme will contain orchestral Interludes of a suitable nature.

"Unforeseen."

Something of the philosophy and doings of one "Old George" will be broadcast to listeners to the Aberdeen Station on Saturday, April 3rd, when another play by Mr. Arthur Black, the title of which is *Unforeseen*, will be included in the programme. An attempt will be made to take the imagination of listeners from the hustle and bustle of modern life to the quiet backwater of a pleasant village where all is hushed and peaceful.



SIR HARRY LAUDER AT THE LONDON STATION.

The famous comedian was very anxious to see how the relaying is done from London to the other stations. Here he is looking at the valves on the amplifier panel of the Simultaneous Broadcast board. He is, naturally, specially interested in the panel controlling the relays to Scotland.

from Manchester beginning on Friday, April 9th, when the works of Wagner have been chosen as the first to be interpreted. The artists on this occasion will be Miss Lily Allen (soprano), and Mr. Norman Allin (bass), both of whom are well known to local listeners. It is hoped to give these opera programmes about once a month.

Items of Galley.

A programme of light music and other items of gaiety will be given from Manchester on Thursday, April 8th, when the artists include Miss Helena Millais, Mr. Phillip Middleton (humorist), Mr. Harold Kimberley (baritone), and the Foden Motor Works Band, a popular local team of instrumentalists.

A Noted Violinist.

A violin recital by Mr. Leonard Hirsch will be included in the programme from Manchester on

London's Future Events.

Echo of a Famous Raid.

ON St. George's Day, April 23rd, which is also the anniversary of Shakespeare's birthday, a special programme suitable to the occasion will be given from the London and Daventry Stations. The late talk that evening will recount the glorious version of the British Naval Raid on Zeebrugge. It will be given under the auspices of the "Zeebrugge (1918) Association" by Commander P. T. Dean, V.O., R.N.V.R., who will outline the attack and recall his own experiences on that memorable night.

Handel's "Semele."

Lovers of Handel's music will look forward to the performance of the 1st and 2nd acts of his secular oratorio *Semele*, which is being given by the Harold Brooke Choir at the Bishopsgate Institute and relayed from the London and Daventry Stations on Thursday, April 22nd. This work, which includes some of the great composer's best writings, has not been heard in London since 1782, when it was performed at the King's Theatre, Haymarket. Only on very rare occasions is *Semele* given in continuous form, although arias from it are often performed at concerts. Handel composed it in about one month in 1743, and it was first produced at Covent Garden the following year. The original manuscript of the work is now in Buckingham Palace, but some interesting musical sketches done by the composer for the work can be seen in the Fitzwilliam Museum at Cambridge. The transmission from the Bishopsgate Institute will occupy about one hour.

The Aldershot Tattoo.

Preliminary arrangements are now in hand to broadcast the Aldershot Tattoo which takes place in June. The transmission will probably be on similar lines to those of last year.

Byzantine Music.

The last half-hour of the programme from the London and Daventry Stations on Sunday, April 18th, will consist of items of Byzantine music. Most of it is sacred in character and forms part of the ancient liturgy of the Greek Church, which will be sung by a special choir of Greek singers.

In Memory of Samuel Wesley.

To commemorate the 50th anniversary of the death of Dr. Samuel Sebastian Wesley, the famous organist and composer of Church music, who died on April 19th, 1878, a short choral recital will be given from the London and Daventry Stations on Sunday, April 18th. Among several appointments, Dr. Wesley was organist of Hereford Cathedral, where he conducted the Festival in 1864 and, later, of Exeter. Subsequently, he was organist at Gloucester Cathedral and was also conductor of the Three Choirs Festival. Perhaps his best-known composition was the sacred choral work, "The Wilderness," but he also wrote many anthems, full services, gosses and songs. One of his anthems will be sung during the Studio services on Sunday, April 18th, and instead of the usual organ music there will also be a recital of some of his hymns and other works.

"Easter in Jerusalem."

A short descriptive talk on "Easter in Jerusalem" will be given by the Rev. W. Wilson Cash, D.S.O., at the end of the afternoon programme from the London Station on Easter Sunday. Mr. Cash has spent several Easters in the Holy City. A Cheshire man by birth, he went to Egypt in 1902 as a layman. He took up work with the Church Missionary Society and was ordained in 1911, and since the beginning of this year he has been the General Secretary of the Society. During the War he was an Army Chaplain, and was appointed Assistant Principal Chaplain to the Forces in Egypt. He did a particularly fine piece of work in the pacification of the people in the Menoufia district. By showing he trusted them, he saved an

awkward situation. Mr. Cash is a fine Arabic scholar and a fluent speaker in that tongue. He preached at the Thanksgiving Service at St. George's Cathedral, Jerusalem, after the capture of the city.

LISTENING TO HOLLAND.

A SHORT time ago proposals were made for a regular interchange of programmes between the Daventry Station and that owned by the Dutch Marconi Company at Hilversum. The preliminary details of the close co-operation which will be necessary for the successful working of such a scheme are already carried through, and the first transmission of Dutch programmes for British listeners, which will be mainly experimental, has been arranged to take place on Monday, April 19th. Hilversum Station authorities have arranged a special programme for the occasion, and this will be picked up at Keston, relayed to Daventry by land lines, and broadcast between 9 and 10 p.m. (G.M.T.). It depends on the result of this transmission how frequently further relays will take place, but the Dutch authorities are keen on an interchange of programmes at least once a fortnight. The Hilversum officials have arranged to employ the best possible artists for these relays, and good programmes of operas and musical comedies will be given. Announcements for these relays will be made in Dutch and English from the Hilversum Station, and in English and Dutch from the Daventry Station. It is interesting to note that outside the immediate area served by the big Hilversum Station, the majority of listeners in the Low Countries regularly tune in to the British High-Power Station.



Little Miss Muffitt—1926.
"Oh, look! the spider has put up his aerial and he's coming down to look for somewhere to fasten his ground wire."

Syncopated Symphony

The Savoy Bands' New Experiment.

LISTENERS in Scotland will be very interested to hear that the Savoy Orpheans Augmented Symphonic Orchestra will give a concert at Edinburgh on Friday, April 2nd, and at Glasgow on Saturday, April 3rd.

A year ago the words "Savoy Orpheans" were connected in listeners' minds with the idea of a three-minute dance. When the Savoy Orpheans Band announced that they were going to play symphonic concerts in the home of classical music—the Queen's Hall, London—they created quite a sensation.

What were they going to do? Were they going to impose a heavy and pretentious performance upon us? This was not their intention, though they certainly played symphonic music, principally to demonstrate how a syncopated combination could tackle such music, and they proved that syncopated orchestras were able to play other music than jazz, and not only play it well, but play it in an entirely original way.

The Savoy Orpheans played some compositions which have hitherto been performed only by concert orchestras. They made no attempt to impose upon the public a new art from which was to be the music of the future. Attention was devoted rather to the adaptation and arrangement of lighter music, which, as played by a syncopated symphonic orchestra, sounded entirely new and interesting.

Not only was this experiment favourably received, but, also, the soloists aroused considerable interest, especially the saxophonist, who demonstrated how simply and melodiously his instrument can be played. In a few moments the audience realised that the Savoy Orpheans were not the heralds of the new music of the future which was to supersede the symphonic music of to-day, but instead that they were simply out to give the public what they wanted.

Syncopated symphonic music is not the symphonic music of the future. Syncopated music is to symphonic music what Viennese Opera is to Grand Opera. It will become extremely popular, more and more popular if presented in a new way.

While syncopated music comes from America, the Savoy Orpheans are particularly anxious to add a British touch to it, by introducing some characteristic humour and comedy, and when their burlesques such as "It ain't gonna rain no mo'" and "Round the World" were introduced on the concert platform, they caused roars of laughter, as comedy of this kind was the last thing the audience expected on a concert platform.

Remembering that the pleasure of the eye should always be acknowledged, the Savoy Orpheans have introduced scenery and modern lighting effects, not with the ambition of teaching us something new, but because they do not think that the atmosphere of the concert hall should be kept dull and severe, as has been the practice up to now.

MORE than £200 was raised from the annual concert in aid of the fund of the Birmingham and Midland Bureau for the Employment of Educated Women which took place at the Town Hall on February 10th, when the artists were all well-known broadcasters and included John Henry, who, on that occasion, made his first outside public appearance in Birmingham.

THE TOTTENHAM WESLEYAN CHURCH, which always holds a congregational Social after the evening service, fitted up loud speakers in the Hall on February 21st, and took a considerable portion of the evening broadcast programme from London, including the Salvation Army service. The Hall was packed with some five hundred people, and the whole evening's programme was greatly appreciated.

PEOPLE YOU WILL HEAR THIS WEEK.



Miss HELENA CECILE, Entertainer, will broadcast from Manchester on Monday, March 22nd.



(Farrington Photo Co.)
Sir THOMAS BEECHAM, the famous Conductor, will conduct the Halle Orchestra at Manchester on Thursday, March 25th (S.B. to London and other Stations).



(Cochran & Co. Ltd. London.)
Miss ELSIE AVRIL, Solo Violin, who will play at London Station on Monday, March 22nd.



(Lambert.)
Mr. CLAGG POLLARD, who will play in duets for two pianos at London on Wednesday, March 24th (S.B. to all Stations).



(Grove.)
Mr. LIONEL TERTIS will give a violin recital from London on Sunday, March 31st (S.B. to other Stations).



(Foster.)
Captain H. B. AMERS, T.D., Director of the Eastbourne Municipal Orchestra, which will be heard by London and other listeners on Saturday, March 27th.



(Foster.)
Miss MARY HAMLYN (Soprano) will broadcast from Glasgow, Aberdeen, and Newcastle during the week.



(Hulton-Deutsch.)
Miss ILSE MARVENGA, Prima Donna in "The Student Prince" at His Majesty's Theatre, excerpts from which will be relayed to London and other Stations on Friday, March 26th.



(Hulton-Deutsch.)
Mr. KINGSLEY LARK (Baritone) is singing at Belfast on Saturday, March 27th.

A Master of Russian Folk Music.

A Study of Rimsky-Korsakov. By Mrs. Rosa Newmarch.

NICHOLAS ANDREIEVICH RIMSKY-KORSAKOV was born, March, 18th, 1844, on his father's estate near the village of Tikvin (Novgorod), amid the forests and lakes of Northern Russia. The folk music was familiar to him from his earliest years, and he continued to delight in all the associations of Russian scenery and customs which were his birthright. He learnt the piano at six and attempted composition at nine.

But the Korsakov family were traditionally linked to the sea, and Nicholas entered the Naval College, St. Petersburg, at twelve. During the next six years, music lessons could be got in only on Sundays and half-holidays; but the young cadet kept up his interest in the art, and received considerable encouragement from Balakirev, the young leader of the then new nationalist school of Russian music. When, in 1862, Rimsky-Korsakov was sent for a three years' voyage on a cruiser, he managed to keep in touch with Balakirev and his circle.

The First Russian Symphony.

It is to be feared that the young man did not inherit his forefathers' love of sea-faring. But perhaps the discomforts endured were not too heavy a price to pay for the wonderful skill in marine painting which the composer afterwards displayed in the orchestral fantasia, *Sadko*, and the shipwreck episode in *Scheherazade*.

While at sea, Rimsky-Korsakov completed a symphony—the first ever written by a Russian. Balakirev produced it in St. Petersburg, in 1865. Great was the astonishment of the public when a mere youth, in naval uniform, appeared on the platform to acknowledge the applause.

Rimsky-Korsakov left the navy in 1873. From 1883-84, he was assistant director of the Court Choir. He succeeded Balakirev as principal conductor of the Free School Concerts in 1874, and directed the famous Russian Symphony Concerts, instituted in St. Petersburg by Belaiev, from 1888-1900. In 1873, he was offered a professorship in the St. Petersburg Conservatoire. Having accepted it, he found that his hitherto amateurish training had left him deficient in respect of musical theory.

Deprived of His Professorship.

Although he had composed several successful works, he obeyed his conscience and put himself through a severe course of study. It doubtless soothed his sensitive conscientiousness to feel that he had acquired at the back of his inspiration an exceptional knowledge of fugue and counterpoint; but, as regards form, Rimsky-Korsakov always remained a modernist of his period; that is to say, he walked in the steps of Berlioz and Liszt, rather than in the tracks of classicism.

In 1905, he championed the cause of the students against the too-stringent police supervision to which he considered they were subjected. In consequence, he was deprived of his professorship, and although a few months later a new committee, with Glazounov as Director, reinstated him, the action of the authorities wounded him deeply. He died of angina pectoris, June 8th, 1908.

Rimsky-Korsakov, like Tchaikovsky, divided his artistic life between operatic and symphonic music, with an increasing predilection for the former as years went by. His fourteen operas—with the sole exception of *Mozart and Salieri*—are all based on

national subjects, legendary or historical. Tales from Slavonic mythology, in which are mingled poetic allegory and racy humour, attracted him most. Gifted with a lively imagination, yet seeing with a realist's vision, he was more drawn to subjects giving scope for definite expression than to abstract thought.

The realism characteristic of most Russian composers—particularly marked in Moussorgsky—is tempered in Rimsky-Korsakov by a fastidious taste and love of beautiful details. His orchestration, rich and scintillant, proved rather a fatal lure

humour of his *Night in May*, the rollicking fun of the *Christmas Eve Revels*, or the mordant satire of *The Golden Cockerel*; but musically it touches heights unattained in any of its predecessors. It is written in the combined lyrical and declamatory style which he perfected in the opera, *Sadko*, composed ten years earlier.

I met Rimsky-Korsakov frequently between 1898-1908. His natural reserve, and the fact that he spoke no language fluently but his own, made him rather inaccessible to the outside world. He was Russian to the core, especially in his simplicity and dislike of flattery. A dignified man, of the full-bearded, Great Russian type, he looked like a severe pundit. It was difficult to associate his personality with the barbaric splendour and opulence of much of his music.

Outwardly, he had the semblance of a serene and passionless philosopher; inwardly, his mind was seething with the fantastic folk lore of Russia and the East. Never was an artist who concerned himself so little with the conquest of popularity as Rimsky-Korsakov, or who won it more completely and lastingly. Whereas, the majority of Tchaikovsky's operas have already fallen into oblivion, scarcely one of Rimsky-Korsakov's seems in danger of resting indefinitely on the shelf.

POINTS FROM TALKS.

I don't want writers of fiction to resemble that lady novelist described by Dickens, who "dived into the deepest depths of life and brought up nothing that could shock the great-aunt of an archdeacon." Novelists must draw many types. What I dislike is the glorification of the lower type—to have it assumed that there is no higher law than the gratification of passion.—*Mrs. Bailie Reynolds.*

WHETHER an act is intelligent or not, depends on its relation to the past experience of the person who performs it. In other words, the same act may be a sign of high intelligence in one person, but not in another.—*Dr. C. S. Myers.*

PUBLIC SCHOOL BOYS and young men with capital coming from good secondary schools are continually going out to the Colonies, whereas, girls of the same education are, unfortunately, staying at home. This state of things must be altered if the future of the race in these other England is to be as sound as we would wish.—*Dame Meriel Talbot, D.S.E.*

FORTUNATELY for the world, we are coming to see that the real life of a nation depends upon other things than governmental institutions, and that there is no necessary disadvantage, and certainly nothing dishonourable, in one nation living in amity with other nations, within the framework of a single large State.—*W. Walker Davies.*

It is really amazing what the public will do when the speculative spirit is on it. For instance, during the South Sea Bubble, absolutely audacious objects, such as "a design which will hereafter be promulgated," or "a wheel for perpetual motion," or "for importing jackasses from Spain," were highly successful in extracting money from the public.—*Robert Ashmore.*

As a rule, the people whom life provides with excellent matter have very seldom the power of using it, while to the people who can write often little happens that is startling.—*Deumond MacCarthy.*



(From an original drawing by Sava.)

RIMSKY-KORSAKOV.

"Russian to the core," says Mrs. Newmarch, "especially in his simplicity and dislike of flattery, dignified, of the full-bearded Great Russian type, he looked like a severe pundit. Outwardly, he had the semblance of a serene and passionless philosopher; inwardly, his mind was seething with the fantastic folk lore of Russia and the East."

to his disciples, who used it to cover poverty of inspiration, as a gleaming suit of inlaid Toledo armour may serve to cover a stuffed effigy. His music lacks the taint of morbid melancholy which we somewhat unjustly associate with Russian music. His emotions, like his instrumental colour, are clear, vigorous and generally optimistic.

The legendary opera, *The Tale of the Invisible City of Kitezh* and the *Maiden Fevronia*, was the last but one of Rimsky-Korsakov's dramatic works. It was produced in St. Petersburg in 1907. The composer had long brooded over the subject which gave him an opportunity of showing how deeply he entered into the spirit of religious mysticism, ingrained in the Russian folk.

Kitezh has never been staged in this country. It is the most serious and deeply-felt of Rimsky-Korsakov's operas, and lacks the delicate and fanciful

Broadcast the Budget!

A Growing Demand.

I DO hope many of your readers have written to the Prime Minister, the Chancellor of the Exchequer, the Postmaster-General, and their local M.P. to urge the broadcasting of the Budget Speech, and incidentally the proceedings of the House of Commons as a general rule. The House should be broadcast on a wave-length of its own from a station that would make it available to the greatest number. This would have the effect of curbing the wilder spirits in the House itself and rouse a greater interest in good government throughout the country. Let us all follow the lead *The Radio Times* has given us in this direction and push the microphone on to the Speaker's table before April. — F. J. ROWANES, The Brick House, Dutton Hill, Dunmow, Essex.

FROM a working man's point of view, it seems to me that, as Parliament is elected by the people, it is the people who should be able to learn first hand all about the Budget, through the medium of broadcasting. In suggesting the broadcasting of the Budget, the B.B.C. is making possible another step in the advancement of the democratic spirit. — FRANK E. W. EFFORD, Chelsea, S.W.

IF the Budget Speech is broadcast (and I am heartily in favour of this being done), then, as soon as it is possible to arrange it, allow, say, Mr. Lloyd George, Mr. MacDonald or Mr. Snowden to reply. And then, why not institute a form of ballot allowing, perhaps, a week for listeners to vote for or against the leading features of the Budget? — T. R. NEVILLE, Prospect Place, Sleaford, Kent.

THE articles which we recently published by Mr. J. M. Keynes, Mr. Philip Snowden, M.P., and Mr. T. P. O'Connor, M.P., in favour of broadcasting the Budget Speech, have awakened a keen interest among listeners and we have received a very large number of letters on the subject. A small minority of these are against the idea; but most of our correspondents are heartily in favour of it. We print here a selection from our post-bag.

I FEEL that the broadcasting of the Budget would prove a very great boon to vast multitudes of listeners and to business people like myself. I sincerely hope that the B.B.C. will be able to give us this treat on Budget day. — J. B. HOWARD, Crest Hale, Sharnford.

IT is possible that wireless may awaken a new interest in politics. Members of Parliament would necessarily be on their best behaviour when the microphone was in the House. But whenever parliamentary speeches are being broadcast, the B.B.C. should endeavour to provide an alternative programme. — J. E. CHAM, London Road, Newbury, Berks.

I CAN imagine no greater service to our political education than that the public should have the opportunity to listen at first hand to a parliamentary speech of national importance. — EDGAR C. GATES, J.P., Chorlton-cum-Hardy.

LIKE a good many more people, I am unable at any time to hear a speech in the House of Commons, and it would be a great boon if you could arrange to broadcast a good speech occasionally on some of the interesting topics discussed in Parliament. — JAMES HALL, Highbury House, Portsmouth.

I HAVE spoken to several listeners and they are all in favour of broadcasting the Budget. I would also like to go one further and broadcast all important speeches and debates. — Y. A. BATES, Whitton, Ipswich.

Drums and Kettledrums.

How They Are Made.

PICKING up the solid silver shell of a military tenor drum—about eighteen inches across—Mr. G. Hawkes peeped through it. But it was hard to hear what he said in his factory at Edgware, for a hundred lathes and drilling machines maintained a deafening roar. Yet here was radio music in the making.

"Sterling silver drums," he told me, "are used only on ceremonial occasions by some of our famous regiments. They were heard by radio during recent celebrations at Wembley. Costing anything up to £800 for a set, they are decorated with the coats-of-arms of the regiment and details of its historic associations." I looked at the one he was holding and noticed the names "Talavera," "Salamanca," "Waterloo," and "Battle of Ladysmith."

"Drums were formerly made from a large gourd, over which the skin was stretched," Mr. Hawkes continued. "The instrument was played by the finger-tips. To-day we have two main types of drums, all played by sticks. The first consist of metal domes of cauliron shape with a single head of vellum. These are known as kettle-drums or timpani, and are used in orchestral work, but cavalry regiments also favour them."

These instruments, which can be tuned, are struck vertically by pairs of padded sticks looking like "over-grown hammers." As many as three timpani are used by some bands that have broadcast, and they are now given melodic as well as rhythmic passages.

"The other class of drum," Mr. Hawkes went on, "are cylindrical in shape and made either of wood or metal with two calfskin heads. All these drums vary in construction to suit actual regiments. For large bands a bigger drum is wanted, but for drawing-room work only a small one is necessary. Bass drums are the largest, being sometimes 34ins. across and weighing 23lbs.

"No nails or screws are used in the construction

of my bass drums, but they are strengthened by internal hoops and formed by a wonderful process so that no actual join can be seen. Most military drums are emblazoned with regimental flags and honours, which must be in strict accordance with King's Regulations and regimental customs and traditions. In many cases there is a history behind these designs extending back for three or four hundred years.

"English calf is used for the heads. Many dance bands have comic pictures painted on these skins, and I have seen some drums ornamented with artistic landscapes. Interesting effects are also produced by coloured lights inside the drum. Bass drums are struck horizontally with mallets sticks, the heads of which are padded with felt or cork. Some dance bands use a quick-acting foot pedal.

"Intermediate in size between the side and bass drums are the tenor drums. These are also made of ash, and weigh as little as 8 or 9 lbs. Sticks for side drums are turned from ebony, lance wood, or boxwood, some heads being pear-shaped, some round, others tapered."

Mr. Hawkes related a story of a certain broadcast favourite who, years ago, joined a travelling circus. In Ireland his circus once camped near a farm, and the owner complained that twelve of his best ducks had vanished mysteriously. Two policemen searched every scrap of luggage belonging to the circus, and not a single duck was found. But when the drummer banged his big bass drum at the daily circus parade, no sound came forth. Hidden inside were the twelve fat ducks!

Have you ever heard drums by radio playing so softly, like tiny hailstones on a window-pane? This is called the "sand effect," and, according to Mr. Hawkes, is produced by special drum-sticks ending in a fan-shaped wire brush.

K. P. HUNT.

Radio and the Newspapers.

Some Reasons Why There is Room for Both.

I HAVE heard it suggested that radio will some day supersede the daily newspaper, but I have my doubts.

Much the same thing was said when the cinematograph was invented. Spoken and acted plays were to become things of the past. But at the present moment the only way you can get a seat in the pit to-night is to wait in the queue until to-morrow night. Then the telephone was to render the sending of letters unnecessary. But did it? It did not. More letters were sent last year than ever before, most of them correcting some error that had previously occurred in a telephone message on the same subject. And as it is, since the inception of radio, we have had still more periodicals issued for the purpose of telling us how to work it.

For my part, I must confess that I prefer written news to the spoken variety, because the announcer never gives me a two-minute interval to find a dictionary and look up the meanings of the big words. Similarly, I miss quite a lot because he pronounces things properly, and naturally I don't recognize them. He mentioned "Pwong Carry" once, and I wasted a lot of time worrying over China until I later discovered that he really meant "Poincaré."

But the newspaper is not solely a disseminator of news. It has other spheres of usefulness. When I come down to breakfast, what is it that protects my wife from the baleful glare of my early morning frown? My newspaper. And I can't put a wireless message up against the teapot as a screen.

Yesterday's paper, so far from being a cemetery

of dead rumours, is still a joy for ever, even if not a thing of much beauty. Even the most fiery weather forecast will not light a fire so well as the morning news sheet.

And a newspaper can be saved and placed under the carpet, with the result that the letterpress keeps off the moths. This, by the way, is no reflection on the literary matter in many a sheet. That already has the moth in it.

And there are poor districts where a newspaper, being a splendid non-conductor of heat, can be placed on a bed and used as a spare blanket. But even if the B.B.C. decided to broadcast all their most rousing items on a cold day, they could not prevent one solitary chillblain from settling on a single toe.

Another point to be considered is this. Supposing broadcasting had been invented three hundred years ago, and the printed sheet were a modern production, like radio. Can you imagine how we should have welcomed the idea of being able to "read," and thus assimilate news at our leisure, instead of having to listen to it at stated times? Can you imagine how wonderful we should think it to be able to select the items that interested us, and skip the others, instead of having to wade through a whole lot of stuff like foreign telegrams before we got to the football results?

If this latter had been the case, I fancy matters would have appealed to us the other way about. We should be hearing broadcast laments now that before long the newspaper would be supplanting the radio. It is a question of novelty, after all, and there is room for both.

ROBERT MACILL.

The Children's Corner.

An April Party.

NOTTINGHAM Kiddies have given us such loyal support during the past winter that the Uncles and Aunts feel that it is only fitting to hold another fancy dress dance. The Palais de Danse has been taken on April 9th, and we are hoping to meet all our old friends and many new ones.

Thanks to the help we have received from friends, we are now using many songs of which the music and words have been written specially for us. We hope, in time, that the greater part of our material will be produced locally.

Information is just to hand that we are going to have a "Fairy Puff Puff," which is being specially built for us. The only stipulation made by the Pinkie Fairy Queen is that it shall be used only twice a month.

Music Inspired by Countries.

The Aunts and Uncles at the Plymouth Station are preparing a special daily broadcast for their Nephews and Nieces which is to last one week. Each evening there will be songs, music and talks representing one of the great countries of the world. Further details will be announced later over the microphone.

Here is an opportunity for the younger listeners of the West Country to learn how the various countries of the world have inspired some of our well-known composers.

A Sadly-Missed Uncle.

Edinburgh is sunk in gloom, and even the skies have been unable to keep from joining in the general expression of sorrow. Edinburgh children have no need to ask the reason, for they know that Uncle Leslie has gone, after nearly two years of constant attendance at the Children's Corner. His repertoire, his songs, both comic and serious, his piano solos, and his gift of getting on with other people (whether Uncles or Nephews, Aunts or Nieces) will be sadly missed.

By a curious coincidence, nothing has been heard or seen of Donald Micklethwaite since Uncle Leslie's departure and we can only surmise that his greed and capacity for mischief have led him into such serious trouble that he has had to be put under restraint. It may be that Uncle Leslie, as a parting act of kindness to Mrs. Micklethwaite, reported Donald's misdemeanours to the police. Mrs. Micklethwaite, however, refuses to make any statement on the matter.

Children Help Children.

The children who are members of Glasgow's Radio Circle are ever eager to help little folks who are in less fortunate circumstances than themselves. Recently, the Radio Circle heard that a concert for children had been arranged by pupils of the local Education Authority. The money raised by this performance—by children, for children—was to be added to Glasgow's Neccessitous Children's Holiday Camp Fund.

Immediately, the Radio Circle arranged that a sum of money would be provided, to allow four hundred children from local Industrial Schools to enjoy the jolly music at this concert, on March 13th. This decision has thus caused happiness, both to children who attend Industrial Schools, and also to a large section of poor children in Glasgow, who will benefit by spending a holiday at the seaside this summer.

A Troublesome Kitten.

The other day, a kind lady, who takes a lively interest in the Edinburgh Children's Radio Circle, offered to present a kitten to any kiddie who would like it. This was no ordinary kitten, but a dappled one of the Manx breed, that is, without a little tail stuck on behind. Needless to say, many children expressed a strong desire to become the owner of this pussycat, and Auntie Molly had a difficult task in selecting the lucky child.

The preliminaries, however, being satisfactorily completed, the next thing to be done was to deliver the prize. The Uncles decided that Auntie Molly must do it all herself. Accordingly, Auntie Molly called at the cat's home with a hamper and the necessary material for packing, in company with a bevy of joiners armed with hammers, chisels, rope and nails.

Pussy, when invited to step into the hamper, became violent. Severe measures had to be resorted to and a large sack was eventually thrown over the raging quadruped.

Very soon kitty was snugly tucked away in the hamper, surrounded by tissue paper and shavings, the lid securely nailed on and the packing-cases roped up. A special lorry then conveyed the case to pussy's new destination, but to Auntie Molly's horror, piteous yowls were emitted from the hamper. The subsequent happenings would take too long to describe, but kitty has now settled down in her new home to a life of comfort.

Clever Dundee Competitors.

As was announced last week, Auntie Jean has given two Competitions Tests to the Radio Circle Members, to mark her departure from the Dundee Station. One was for Kiddies over twelve years of age and the other for those under twelve. The Competition was in the nature of a Composition Test. Auntie Jean read the beginning of a story—and then stopped, and asked the Kiddies to supply the conclusion.

After a great deal of checking and study, the following members were picked as having shown the most imagination and literary ability:—

Over Twelve:

First Prize—Mary Edwards } Equal.
Beatrice Skinner }

Second Prize—Mabel Bradford.

Third Prize—Mary Ogilvie.

Under Twelve:

First Prize—Connie Drysdale

Second Prize—Charles Taylor.



A LULLABY AT LIVERPOOL.

Children under fourteen of the Liverpool Radio Circle recently competed in a prize competition for singing a lullaby. They were judged by the Children's Committee of the Kiddies' Corner, who are men on the right, and by Auntie Muriel, who is sitting behind Cousin Doris at the piano.

Programme Pieces.

A Weekly Feature Conducted by
Percy A. Scholes.

BACH'S BIRTHDAY.

(LONDON, NEWCASTLE AND OTHER STATIONS.
SUNDAY.)

THERE exists to-day in this country no more popular composer than John Sebastian Bach. He is one of the very few composers a programme of whose works can be relied on to draw a full concert hall in London. There is something universal about him, something that everyone can enjoy. His is music for every mood.

These attractive programmes, which celebrate the birth of the Composer 241 years ago, show the many-sidedness of his nature. There is the breadth and depth of the *Largo* in the *Two Violin Concerto*, on the one hand, the breezy open-air heartiness of the first Movement of the *Brandenburg Concerto*, on the other, and a gaiety, never long absent, that bubbles out in such a delicious miniature as the "Pleasantry" that rounds off the *B Minor Suite* for Flute and Strings.

THE TWO-VIOLIN CONCERTO IN D MINOR. (NEWCASTLE.)

This is a very fine Three-Movement work, for two Solo Violins and Strings. The Movements are as follows:—

I.

Vivace (= Lively). The interest of this Movement lies in a happily bustling tune, taken up in alternation by the two Violin parts (whether these happen to be, for the moment, the Solo Violins or the Orchestral Violins).

Sometimes one Solo Violin starts a Tune which is then taken up (almost in *Fugue* style) by the other.

Note especially the opening Tune (by Orchestral Second Violins, immediately imitated by Orchestral First Violins). This Tune is important. It often recurs, and may be looked upon as the Main Tune of the Movement.

It is unnecessary to describe the Movement in detail. The lowbrow who can listen to this sort of music and think that Bach "lacks melody," and the highbrow who can listen to it and take interest only in the mechanics of its construction, are to be equally pitied—if they exist, which is very doubtful.

II.

Largo ma non tanto (= Slow, but not too much so).

This is a very expressive Movement, and has become famous. The Solo Violins play throughout, the other Violins everywhere forming a mere part of the accompanying body. We have, in fact, a Violin Duet with String Accompaniment.

III.

In spirit and style and construction this is so like the First Movement as to call for little description.

The Solo Violins (with accompaniment by the rest of the instruments) begin in imitation at a mere beat's distance.

A passage that comes twice in the Movement, and that is different in style from any previously heard in this Concerto, is one where the two Solo Violins repeat quaver four-note chords (each violin in "double stopping") whilst the orchestral strings run about playfully in semiquavers.

The Miniature Score of this work is published by Goodwin and Tubb, 34, Percy Street, W.1, at 2s.

THE THIRD BRANDENBURG CONCERTO.

(NEWCASTLE, LONDON, etc.)

Bach's six *Brandenburg Concertos* were written for the Count Christian Ludwig of Brandenburg, who had heard Bach play, and immediately asked him to write something for his own private Orchestra.

If, in the Third, any interest is needed besides the sheer joy of the music itself, it is provided by Bach's happy disposition of his instruments. Strings only are used, but they are divided into ten parts—three each of Violins, Violas and Cellos, together with one of DOUBLE BASSES.

The effects obtained are of two kinds. Generally,

(Continued on the facing page.)

Programme Pieces.

(Continued from the previous page.)

There is a great fullness of sound, due to the many lines of music running side by side; at other times, one group is answered by another, or one part by another.

There are two movements, but there is no break between them; they are connected by two sustained chords. Both Movements are quick. The second is rather like a Jig, in the familiar rhythm of two-two-four, each beat being divided into three bits.

SUITE IN B MINOR, FOR FLUTE AND STRINGS.

(NEWCASTLE, LONDON, etc.)

This was described in *The Radio Times* of July 31st last. It consists of an Overture (a Solemn Prelude and a Quick Fugue), and six dance Movements; a Quiet Rondeau, that brings in one Main Tune several times, with new matter between the repetitions: a stately Sarabanda; two cheerful Bourrées (the first played again after the second); a graceful Polka-mazur, with one Variation upon it; a Minuet, and *Bodineerie*—a bit of high-spirited music in which the solo Flute skips about in the lightest fashion.

BRUCKNER'S QUINTET IN F.

(NEWCASTLE, SYDNEY.)

Beethoven was not the only composer who achieved his ninth symphony. Anton Bruckner (1824-1896), the son of an Austrian village school-master, wrote the same number of symphonies (the last of them, like one of Schubert's, remaining unfinished). Wagner influenced him a good deal, and he dedicated more than one work to that great contemporary.

Besides the nine Symphonies, he wrote three Masses, a *Te Deum*, some other vocal works, and a String Quintet, for two Violins, two Violas, and a Cello.

The Quintet is melodious, strongly rhythmical music, sonorous and well built.

Its FIRST MOVEMENT is built on three MAIN TUNES. The FIRST, heard at the beginning, is smoothly-flowing. The SECOND begins on the First Violas with a little four-note theme, very softly given out, with rests after it, while the Second Violin weaves below it. The rhythm of this Tune is largely used later in the Movement, for development.

The THIRD TUNE begins on First Violin (the other silent during its first beat), floats aloft, and descends in quick, short notes.

Most of the SCHERZO is playful in a gentle way. The TRIO, or middle part of it, contains some effective pizzicato (plucked string) playing.

The THIRD MOVEMENT is at first deeply expressive, in subdued tones. Then it rises to impassioned utterance for a moment, and, with one or two other such interludes, the first mood is resumed.

The FINALE contains several pronounced changes of tone. Its moods, now excited, now lyrical, suggest an ancient ballad of love, romance and chivalry.

A SERIES of playlets specially written by D. M. Curswain Skinner are to be included in the programme from the Dundee Station, and the first, entitled *Shipwrecked*, will be given on March 31st. The theme of this is interesting. The frequenters of the Peacock Tavern, rendezvous of seafaring men, are busy recounting their various experiences of shipwrecks, when a stranger with a mysterious black bag enters, and tells the company a most dramatic story of a shipwreck in which he was interested. As a raconteur he has no peer—his story unfolds itself with such imaginative detail that his audience is literally hanging on his every word. At last he winds up with a wondrous climax which—but that would spoil everything!

The B.B.C. and the Report.

MOST of the recommendations of the Broadcasting Committee should not have come as a surprise to readers of *The Radio Times*. We believe that, on the whole, the suggestions made by the Broadcasting Committee for the guidance of the Postmaster-General and of Parliament are the natural outcome of the policy of the B.B.C. since its inception.

It is probably desirable again to refer to the fact that the B.B.C. did not give evidence before the Broadcasting Committee on behalf of a continuation of its licence or of a perpetuation of the present form of control. The evidence given by the Managing Director was on behalf of Broadcasting as a Public Service, and not on behalf of our own particular constitution. He was careful to avoid any mention of future organization. What was urged, however, was a continuation of unified control, the maintenance of the public service tradition, the importance of high standards—musical, educational and ethical, the abolition of existing restrictions, and facilities for a general and legitimate extension of the activities of the Service.

With all these main points the Committee appears to have been in agreement, and if their basic recommendations are carried into effect, the aspirations of the B.B.C. will be fulfilled. We note that the Report begins with a superlative tribute to the work of the B.B.C. It was not actually within the terms of reference of the Committee to refer to the past, and their departure from ordinary procedure in these comments is *prima facie* evidence that they were impressed by the manner in which the stewardship of Broadcasting has been carried out in this country during its pioneering period.

It is only natural that a Government Committee's Report dealing with a subject of such intimate concern to many millions of people should attract widespread critical attention. Nearly every organ of opinion throughout the country has offered editorial comment. These comments indicate on the whole a guarded approval, tempered, however, by some measure of warning, if not of actual misgiving. The general attitude appears to be that while there is a sound logical case for the main proposals made by the Committee, there is still paramount need for great statesmanship and care in the framing of the concrete statutory proposals which will form the permanent charter of the Broadcasting Service.

There is undoubtedly a widely felt anxiety that constitutional changes, theoretically sound, may be applied in a manner detrimental to the continuity and development of the Service, both in policy and operation, upon the vital desirability of which the Committee themselves have insisted, and towards the securing of which they have recommended the transfer of the present staff as an obligation. Some critics, formerly none too friendly to the B.B.C., now express alarm at

the prospect of change even in constitutional form.

Large numbers of inquiries and letters have reached us daily since the publication of the Report, and it seems that listeners are concerned that the organization should continue to have the same vitality, resilience, and energy as hitherto. There is manifest some misgiving as to the actual relations which will exist between the new Board of Commissioners and the executive side of the organization. The Broadcasting machine is now of considerable magnitude, and its satisfactory conduct is an enterprise of the greatest delicacy.

It is satisfactory that the Committee was in favour of providing the Service with an income thoroughly adequate for its requirements. We note, however, that they recommend, when an adequate Service has been assured, the surplus of the licence money should be retained by the State. This is probably unexceptionable in principle, and if the Statute leaves the definition of an adequate service to the Commissioners, listeners will receive the maximum benefit from their licences, and there need be no apprehension of the Service being starved through premature "raids" by a harassed Treasury.

Reverting to the fact that no representations were made on the constitutional issue, it is worthy of note that the Chairman of the National Association of Radio Manufacturers and Traders, himself a director of the B.B.C., suggested in his evidence the creation of a public corporation not fundamentally different from that which is advocated by the Committee. The introduction of a new constitution, involving changes in the Board, gives rise to personal regrets which are, however, not appropriate for editorial discussion in the official journal of the Service.

GRAND OPERA FOR THE MILLION.

THE experience of those who have tried to produce grand opera in England has not—to put it mildly—been fortunate. The chief cause of failure has been that the heavy expenses involved could not be distributed over a large enough number of listeners. Receipts that are limited by the capacity of the theatres have always failed, and must necessarily fail, to balance expenditure. Though crowded houses and enthusiastic audiences have shown that the English people are not a whit behind those of other countries in their appreciation of really good music.

By co-operation with the British National Opera Company in their productions at Covent Garden and in the Provinces, and relaying opera to the homes of listeners everywhere, the B.B.C. has tried to contribute its share to the solution of this difficult economic problem. And largely as a result of this co-operation, the danger that opera might have to cease in this country has been averted, and many thousands of people who could not otherwise have listened to the

(Continued overleaf in column 3.)

The Downfall of Dan.

A Village Tragedy. By Douglas G. Fisher.

THERE is a very miserable man in our village to-day. He is Dan, the local weather prophet.

Once, Dan reigned supreme, a seer with honour even in his own country, sought by all for his wisdom, from squire to poacher. For he was learned in the cunning of the weather; he couldn't help it, because it was a hereditary gift. If a farmer wanted to cut his hay, if an outing was being planned, if a woman had a heavy washing to tackle, Dan was gravely consulted before anything was done.

He took his position as oracle very seriously, and, oracle-like, had a knack of announcing his predictions rather vaguely. He would gaze earnestly at the skies, listen intently at the breeze, stoop and feel the earth, and then decide that "it might 'old fine, but the birds 's bin singin' a deal lately, and I don't loike it." And he loved to prophesy ruin.

Then one day the incredible happened. The usual group had assembled round Dan's pig-sty one Sunday evening, to discuss the two topics that are always of extreme interest — work and the weather. Someone, with due respect, put the inevitable query to the prophet. He carefully lit his pipe in the expectant silence which followed, and then triumphantly announced that "them as went far afield on the morrow would be lucky to get home dry."

Then Sam Biggs, who was suspected of "airs" because his electrician son had fixed him up the first wireless set our village boasted, shook his head, and muttered: "I dunno. Wot about that bantyclone that's off of Ireland?"

It was said that Dan hesitated aghast for a second only, and then crushed the usurper to atoms. But I think that even he recognized the thin end of the wedge.

After that, Dan's throne began to crack and totter. Men who had sat, as it were, at his feet in awe, would sweep aside his headshakings over clouds and morning mists, and talk to each other with a fine carelessness of depressions, and Iceland,

and unsettled outlooks, and areas of high pressure.

Dan began, it was noticed, to age considerably, and muttered aloud to himself as he walked about.

The end came last week. Dan dropped into the Purple Pig for his usual evening tonic, and slunk unnoticed to a corner amid a babble of valves and condensers and L.T. batteries. He sipped at a half-a-pint which to him tasted, like the times, flat. He was about to creep out of the place when someone spotted him, and with a benevolent desire to draw him into the conversation, said kindly: "I wonder you don't set up a wireless, Dan, them weather forecasts be wonderful for folks like us."

The prophet gasped, groped for words which would not come and, with a wild cry, staggered blindly into the night.

A SUCCESSFUL OUTSIDE BROADCAST.

THE results of the outside broadcast of the Children's Corner from the Nottingham Station on February 27th, when the local Anns and Uncles visited Derby, and the public were admitted to the hall where the programme such as is given every day in the studio took place, have been so encouraging that it has been decided to repeat the idea at other towns served by the same station. The Nottingham Children's Corner has always been one of the most popular in the country, as its membership of 7,000 kiddies so clearly proves, but this number has been increased by between two and three hundred new members as a direct result of the transmission from Derby. In that town alone, 150 new members have joined the Nottingham Radio Circle, and other children have applied from thirty towns and villages in Derbyshire, some of the places being twenty miles distant from the County Town. It is also encouraging that, as a result of admitting the public to the Children's Corner at Derby, a local charity has benefited to the extent of £10.

Our Point of View.

(Continued from the previous page.)

thrilling music of grand opera have been given the opportunity in their own homes.

But the B.B.C. has not confined itself to the productions of the British National Opera Company. Relays from that famous old London playhouse, the "Old Vic," and innumerable studio performances, have sustained a public interest in operatic works which, for various reasons, the repertory companies do not usually perform.

And now the B.B.C., encouraged by the popular approval of its policy in regard to broadcasting opera, has gone a step further. It has arranged to present to the public one of the greatest works in Russian music. A concert performance of *The Sacred City of Kitesh*, by Rimsky-Korsakov, will be transmitted from Covent Garden on March 30th. This work, which has never been performed in this country, may be ranked with Wagner's *Parsifal*. The work has not been translated into English and is almost unknown outside Russia. Indeed, the B.B.C. would not have been able to carry out this great enterprise had it not been for the invaluable co-operation of Mr. Albert Coates—the only conductor who has performed the work, and who directed its original performance in Petrograd some fifteen years ago.

The opera will be performed in Russian, but we hope that our listeners, by means of the very full programme and photographs of the artists and the scenes which we are providing, will be able to visualize the story.

The B.B.C. very naturally feels proud of having taken the initiative in this production, a pride which it is thought will be amply justified in the pleasure that listeners everywhere will experience in hearing Rimsky-Korsakov's masterpiece. And yet it is not so much a crowning achievement as a step farther on the road to still greater developments in the broadcasting of great music.

"THE SACRED CITY OF KITESH."

A HANDSOME Souvenir Programme which it is hoped will enable listeners more fully to appreciate the first concert performance of Rimsky-Korsakov's brilliant opera, "The Sacred City of Kitesh," when it is relayed to all stations from Covent Garden on March 30th, is now being prepared.

The booklet, which will be available on March 24th, will contain coloured and black-and-white illustrations of the scenery and decorations of the opera as it was directed by Mr. Albert Coates at Barcelona, the only place outside Russia where it has yet been given. There are also photographs of the eminent Russian artists who will form the cast.

Mr. Percy Scholes has written descriptive musical notes and there are also details of the life and works of Rimsky-Korsakov by Mrs. Rosa Newmarch.

Copies of the booklet, price 6d., or 7d. post free, can be obtained from the Head Office of the B.B.C., 2, Savoy Hill, Strand, W.C.2. Please mark your envelopes "Kitesh Souvenir Programme."



THE DECLINE OF LOCAL PROPHECY.

"Sky be very bad to-night, large. What do that mean?"
 "Can't tell 'e, Erbert. Ue'll 'ear it on wireless later."

An Opportunity for British Composers

The B.B.C. offers £1,000 in Prizes for Original Musical Compositions.

WE have pleasure in announcing a very important opportunity which the B.B.C. is offering to all younger and lesser-known composers of British birth. It is proposed to hold in London in the Autumn of this year a great Musical Festival under the auspices of the B.B.C. Prizes amounting to £1,000 will be awarded, under conditions which are set forth below for original musical compositions which will be performed at this Festival and afterwards it is hoped take their place in regular Broadcast and Concert Hall repertory. The young British composer has in the past often suffered not only from the lack of opportunity for gaining a first public hearing but also from the difficulty in securing the publication of his work without such publication is of course impossible for conductors and concert managers to judge the merits of the composition. The offer now made by the B.B.C. in co-operation with the Oxford University Press, is it will be seen a double one and ensures not only a worthy first performance before the vast radio audience, but also publication under the most favourable auspices. We invite our readers to make this important new development of the B.B.C.'s work widely known.

RULES

1.—A series of competitions for young and lesser-known composers of British birth is being organized by the British Broadcasting Company, and six prizes totalling £1,000 will be awarded.

2.—The prizes will be awarded only to those works which have not yet been performed publicly or published, and a written declaration to this effect must be enclosed in each sealed envelope (See Clause 4).

3. The prize-winners of works falling under the headings (a), (b), (c), and (d) must also guarantee to provide an arrangement for reduced orchestra, in order that their work may be available for smaller organizations. In the case of categories (b) and (d) a piano score must also be provided.

4. Entry forms are obtainable from the British Broadcasting Company, and each MS. submitted should be sent by registered post, together with a fee of 10s. to cover postage, incidental expenses, etc., and marked **FESTIVAL PRIZE COMPETITION**, to the Offices of the British Broadcasting Company, 2, Savoy Hill, W.C.2, and should be designated by a motto. A sealed envelope containing entry form with the name and address of the composer, and bearing a corresponding motto outside should be attached. Works must reach the British Broadcasting Company by the first post on Thursday, July 15th.

5. In the case of MSS. submitted under categories (b), (d), and (f) which may happen to be based upon copyright poems or libretti, the composer must enclose in the sealed envelope (see Clause 4) the written permission of the owner of the copyright in the poem or libretto. It is intended that the award shall be divided in such a way that one quarter shall be apportioned to the author, or authors, of the libretto or poem, and the remainder to the composer, unless they shall mutually arrange terms other than these. Full particulars of the arrangement settled as between the composer and the holder of the rights in the libretto or poem should be included in the written permission above referred to.

In cases where an unpublished libretto or

poem is used the author must guarantee to the British Broadcasting Company, Limited, that the libretto or poem is an original work and is in no way whatever a violation of any copyright belonging to any other person or persons, and must agree to indemnify the British Broadcasting Company, Limited, from all sorts and all manner of claims and proceedings taken against and expenses that may be incurred by the British Broadcasting

Company the right to withhold the prize altogether in the event of any manuscript or manuscripts being considered to fall below the required standard. Similarly, they shall be entitled to award additional prizes in the cases of works which shall in their opinion exhibit sufficient merit and such awards shall be governed by the same regulations with regard to publication and performance as set forth in Clauses 8 and 9.

7.—All works must be sent for by competitors within two weeks of receipt of notice from the British Broadcasting Company that the work is available for return, and will be delivered to themselves or their representatives upon signature of a receipt.

Whilst the British Broadcasting Company will take all reasonable care of works received by them, they cannot accept any responsibility for the loss, non-delivery, or non-return of MSS.

8. With the exception of the broadcasting rights (see Clause 9), the Oxford University Press will have the sole and exclusive right to acquire the copyright of, and or to publish, subject to an agreement upon the terms with the composer, any or all the works submitted in this competition, and shall guarantee to make available to the public, either by publication or by the provision of orchestral parts for hire, the winning work in each section.

For further particulars on the heading apply to The Oxford University Press, Musical Department, Amen House, Warwick Square, London, E.C.4.

9.—The complete broadcasting rights in the winning works will be the property of the British Broadcasting Company.

10.—As the competitions are for younger and lesser-known composers of British birth only, the prize-winners will be asked to submit their birth certificate before the final award of the prize.

11. A competitor may submit any number of MSS., but no competitor will be awarded more than one prize.

12.—Non-compliance with any of the above rules renders the competitor liable to disqualification.

The Prizes Will Be Awarded For:

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|---|-------|------|
| (a) A work in Symphonic form—Symphony, Poem (in 3 or 4 movements), or a Symphonic Suite lasting not less than 25 or more than 45 minutes | Prize | £300 |
| (b) A short work for Chorus and Orchestra (solo voices optional), lasting not less than 20 or more than 45 minutes (See Clause 5) | Prize | £250 |
| (c) A Symphonic Poem or a work in Overture form (one movement), lasting from 10 to 20 minutes | Prize | £150 |
| (d) A poem for Voice and Orchestra (with or without words) lasting from 8 to 15 minutes (See Clause 5) | Prize | £150 |
| (e) A work for Military Band in one or more movements, suitable for performance by the ordinary Military Band | Prize | £100 |
| (f) A Song-Cycle for one or more voices with not less than 3 solo numbers (See Clause 5) | Prize | £100 |

THE JUDGES.

Among the Judges will be Sir Hugh Allen, Mr. Albert Coates, Sir Edward Elgar, Mr. Hubert Foss, Sir Hamilton Harty, Mr. J. B. McEwen, Lieut. B. Walton O'Donnell, Mr. Percy Pitt, Sir Landon Ronald and Colonel Somerville.

Company on the ground that the work is such violation of copyright.

In cases where non-copyright poems or libretti have been used the complete award will be given to the composer. It should be noted that Mr. Rudyard Kipling's works are not available for broadcasting, and should therefore not be used.

6.—The decision of the adjudicators must be considered as binding and final, nor can any correspondence be entertained concerning the same. The adjudicators reserve themselves

Round the Stations.

[A Daily Summary of Programmes. Those stations relaying the London transmission are not included. Full details in the Programme Pages.]

SUNDAY, March 21st.

LONDON, 9.30.—Bach Programme. THE WIRELESS SYMPHONY ORCHESTRA, Conducted by Dr W. G. WITTAKER. DOROTHY NICK, WILLIAM PRINCE (Violin), FRANK ALMGILL (Flute).
9.15.—Chamber Concert. THE J. H. SQUIRE CELESTE ORKET. VIVIAN LAMBELET, DALE SMITH, LIONEL TERTIS (Violin).
ABERDEEN, 8.30.—Choral and Orchestral Programme. THE ABERDEEN MALE VOICE CHOIR. THE STATION CHORUS AND ORCHESTRA.
BIRMINGHAM, 9.15.—The First Day of Spring. THE ORCHESTRA. NICHOL DALLAWAY (Pianoforte).
GLASGOW, 9.0.—ANDREW BRYSON (Pianoforte), PARRY JONES.
MANCHESTER, 9.20.—Band Music and Songs. THE YORKSHIRE MILITARY BAND and TUIOR DAVIES.
NEWCASTLE, 8.30.—Bach. THE ORCHESTRA. LEONARD GOWING, LAMBERT FLACK (Flute), MARY GARRAD, JOSEPH YOUNG and MCGREGOR CLYDE (Violins). THE STATION CHORAL SOCIETY ORKET.
SWANSEA, 8.0.—THE SWANSEA SYMPHONY ORCHESTRA. JOHN COLLINSON, MAURICE COLE (Pianoforte), DOROTHY BENNETT.

MONDAY, March 22nd.

LONDON, 8.0.—THE ROYAL ARTILLERY STRING BAND. MABEL CONSTANDROS.
8.57.—Act III. of "Hugh the Drover" (R. Vaughan Williams), performed by the B.N.O.C., relayed from Bradford.
10.30.—Somerset Folk Songs and Dances.
BIRMINGHAM, 7.30.—Organ Recital by G. D. CUNNINGHAM, relayed from the Town Hall.
8.45.—Chamber Music. RAE ROBERTSON (Pianoforte), WILLIAM PRINCE (Violin).
BOURNEMOUTH, 8.0.—Winter Garden Night. MUNICIPAL ORCHESTRA, Conducted by Sir DAN GODFREY.
BELFAST, 8.0.—Spring. THE ORKETRA. DOROTHY CAMLIN.
CARDIFF, 8.0.—Joyous Arcady. THE ORKETRA. EDITH ATRY, JOHN COLLINSON, GEORGE PARKER.
GLASGOW, 8.0.—THE ORKETRA. HERBERT A. COLLINSON (Pianoforte), FRANK WEBSTER.
LEEDS-BRADFORD, 8.57.—Instrumental and Vocal. LLOYD HARTLEY (Pianoforte), RUBY WOODEN, JOHANN RASCH (Violin).
LIVERPOOL, 8.15.—The Second Edition of "The Babes in the Wood."
MANCHESTER, 8.0.—In Lighter Vein. THE J. H. SQUIRE CELESTE ORKET. KENNEDY FLEMING, HELENA CHILK (Entertainer).
10.30. VIVIAN FOSTER.
NEWCASTLE, 10.30.—THE MANSOYN (LIONEL) BRASS QUARTET.

TUESDAY, March 23rd.

LONDON, 8.0.—Nigger Minstrelsy.
9.0. The Savvy Symphonic Augmented Orchestra, relayed from DEBBY SONGS.
ABERDEEN, 8.0. "The Masque." THE ORKETRA. ANNE SAMUEL, ARTHUR COLLINSON.
BIRMINGHAM, 7.30.—Symphony Concert, from the Town Hall. THE CITY OF BIRMINGHAM ORKETRA, conducted by Dr. ADRIAN BOULT. MATHIE E. HARRISON (Cello).

GLASGOW, 9.0.—Chamber Music. THE J. H. SQUIRE CELESTE ORKET.
MANCHESTER, 8.0.—Favourite Songs and Ballets.
9.0.—The Huddersfield Concert Party.
NEWCASTLE, 8.0.—VIVIAN FOSTER, A. E. ROBERTS.

WEDNESDAY, March 24th.

LONDON, 8.0.—Chamber Music. THE SOLAN PLAYERS.
9.0.—"The Old Willow-Plat," a Musical Sketch.
10.30.—CLAUDE POLLARD and ISABEL GRAY (Duets for two Pianos).
ABERDEEN, 8.0.—Community Singing Concert. VIVIAN FOSTER. THE WIRELESS ORKETRA. THE J. H. SQUIRE CELESTE ORKET. NEIL M. LEAN.
BIRMINGHAM, 8.0.—Solos. EDITH ATRY, HAROLD MILLIS (Violin).
BOURNEMOUTH, 8.0.—The Lure of the Orient. THE ORKETRA. KATE WINTER, GLADYS PALMER, OSMUND DAVIS, STUART ROBERTSON.
BELFAST, 8.0.—An Instrumental Concert. THE AUGMENTED STATION ORKETRA. ERNEST A. A. STONKLEY and ALBERT FITZGERALD (Violins), MADE HUNTER.
CARDIFF, 8.0.—Gloriana's Gallants. ROSE MYRTIL, BEATRICE EVELINE (Violoncello), SEYMOUR DODSON, and THE STATION CHORUS AND ORKETRA.
DUNDEE, 8.0.—"Bugle and Band on a Battleship," by CAPTAIN CHARLES MCTILLOCH, R.N. THE BAND OF THE R.N.V.R.
EDINBURGH, 8.0.—Old Madrigals and Modern Part Songs. JEAN MARCEL (Cello).
GLASGOW, 8.0.—Light Symphony Concert. THE SYMPHONY ORKETRA. HAROLD WILLIAMS.
HULL, 8.0.—A Popular Programme. PAT RICHARD and AL. WYTSOM (Synopsated Duets), LEONARD ROBERTS, NINA FROKORA, JOSEPH NEWHOLD.
LEEDS-BRADFORD, 8.0.—Drama and Music Through the Ages. VICTOR HELLWELL, THE MAJESTIC SINGERS.
MANCHESTER, 8.0.—A Varied Entertainment. THE CHATLAIN TRIO. THE APOLLO GLEE CLUB.
NEWCASTLE, 8.0.—Dramatic Night. THE ORKETRA. THE STATION REPERTORY COMPANY.
NOTTINGHAM, 8.0.—Music and Play.
SHEFFIELD, 8.0.—A Popular Programme. GEORGE JEFFERSON (Pianoforte), ENA ROBERTS, REG. PARKIN (Recitals), KATHINA LANGBOURNE (Violin), JOSEPH GREEN, HARRY HEATH (Entertainer).
STOKE, 8.0.—Popular Ballad Night. JAMES FROST, EDITH MALAND, F. S. WEIR (Viola), FRANK EDGE, W. T. BONNES (Pianoforte), WILLIAM GLOVES (Piano).
SWANSEA, 8.0.—Chamber Music. EDGAR W. I. LANE (Cello), LEONARD KERRHAM, T. D. JONES (Pianoforte).

THURSDAY, March 25th.

ABERDEEN, 8.0.—Here and There. THE ORKETRA. ALEXANDER MCCREDIE, F. L. MCINTOSH (Entertainer).
BIRMINGHAM, 7.30.—Military Band Concert. THE CITY OF BIRMINGHAM POLICE BAND. FRANK WEBSTER. HELENA MILLAIS (Entertainer).
BOURNEMOUTH, 8.0.—Popular Overtures. THE WIRELESS ORKETRA.
8.30.—THE STATION PLAYERS in A Comedy Sketch.

BELFAST, 8.0.—Popular Programme. THE ORKETRA. T. C. STEVENSON, ALE. BENNETT.
CARDIFF, 8.0.—Childhood's Happy Days. THE ORKETRA. WINIFRED FISHER, THE MOUNTAIN ASH GUILD CHORUS. HILARY EVANS (Flute).
GLASGOW, 8.0.—Chamber Music and Entertainment. WILLIAM PRINCE (Violin), RAE ROBERTSON (Pianoforte), VIVIAN FOSTER.
MANCHESTER, 7.30.—The Halle Passions Fund Concert, relayed from the Free Trade Hall. THE HALLS ORKETRA, conducted by Sir THOMAS BIRCHAM.
NEWCASTLE, 8.0.—Chamber Music. THE J. H. SQUIRE CELESTE ORKET.

FRIDAY, March 26th.

LONDON, 8.0.—"One Crowded Hour of Glorious Life."
8.42. "The Student Prince." From His Majesty's Theatre.
9.30.—"At the Sign of the Travellers' Rest."
ABERDEEN, 8.0.—Instrumental Programme. THE ORKETRA. RAE ROBERTSON (Pianoforte), WILLIAM PRINCE (Violin).
BIRMINGHAM, 8.0.—A Popular Programme. THE ORKETRA. VIVIAN FOSTER, HAROLD WILLIAMS.
BOURNEMOUTH, 8.0.—Grand Opera. THE ORKETRA and THE STATION CHORUS. WINIFRED ASOTT.
GLASGOW, 8.12.—PERCIVAL STYKES and HIS DRAMATIC COMPANY, Three Scenes from Nicholas Nickleby.
9.0.—The Rt. Hon. J. H. THOMAS, M.P.
MANCHESTER, 8.0.—Lancashire Talent Series. A Contribution by SOUTHPORT.
NEWCASTLE, 8.0.—Beethoven. THE ORKETRA. OLIVE F. MANSOYN (Pianoforte), EDITH ATRY.
9.12.—THE GAIETY TRIO.

SATURDAY, March 27th.

LONDON, 8.0.—Third Edition of "Listening Time." 8.0. PASTOR ONE M. S. HAT (ORKETRA) relayed from Devonshire Park. NADA.
ABERDEEN, 8.0.—Third Edition of "Listening Time." 9.0.—THE ORKETRA. MARY HAMLYE.
BIRMINGHAM, 7.30.—THE CITY OF BIRMINGHAM CHORUS. VIVIANNE CHATTERTON, ALBERT SAMMONS (Violin), GORDON BRYAN (Pianoforte).
BOURNEMOUTH, 8.0.—Melody and Mirth. THE ORKETRA. WILSON JAMES, DAVID JENKINS, TONI FARRALL.
BELFAST, 8.0.—Musical Comedy. THE ORKETRA. VERA STAPLES, KINGSLEY LARK.
CARDIFF, 8.0.—Third Edition of "Listening Time." 9.0.—THE ORKETRA. MARY HAMLYE.
GLASGOW, 8.0.—Musical Comedy. THE ORKETRA. EDITH ATRY.
MANCHESTER, 8.0.—Popular Orchestral Programme. THE ORKETRA. FRED CROMPTON, YOKIE TOM, ELEANOR ASHALL.
NEWCASTLE, 8.0.—Chamber Music. WILLIAM PRINCE (Violin), RAE ROBERTSON (Pianoforte), LAMBERT HARVEY.
PLYMOUTH, 7.40.—Birthday Night Programme. THE STATION QUINCY, GRACE IVELL, and VIVIAN WORTH (Entertainers), ALEX SANDERS, MABEL CHASE.
8.15.—VIVIAN FOSTER.

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BIRMINGHAM PROGRAMMES.

Week Beginning
March 21st.

(Continued from the previous page.)

4.15.—Lozelle's Picture House Orchestra. Eva Tollworthy (Mezzo-Soprano).

4.45.—Afternoon Topics. Mr T. Davy.

FOR THE CHILDREN

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11.30. Vivian Foster (The Vicar of Witley).

11.0.—Close down.

SATURDAY, Mar. 27th.

4.45.—Dan Carroll and his Decaturian Band. Will Shetler and his Buffalo Band. played from 4.45 to 5.15.

4.45.—Afternoon Topics. Mr T. Davy.

5.15.—FOR THE CHILDREN

5.55.—Children's Letters.

6.0. LOZELLE'S PICTURE HOUSE ORCHESTRA.

Conductor, PAUL RIMMER.

March, "Old Countrymen," Pickers.

For-trat, "Wandering on to Avalon."

Yalse, "Babette," Nachalla.

Selection, "The Queen of Sheba."

MARGARET BOND (Mezzo-Soprano).

7.0.—WEATHER FORECAST AND NEWS.

Mr. CHERRY KEARTIN.

Layed with a Tiger S.B. from London.

7.30. MISCELLANEOUS CONCERT.

Heaved from the Town Hall.

THE CITY OF BIRMINGHAM CHOIR.

Conductor, JOSEPH LEWIS.

Motet, "The Sufferer of the Sea."

VALENTINE CHATFIELD (Soprano).

Mignon's Song, "Glorious Thomas."

"When Childer Plays," Wilford Dwyer.

"Love's Philosophy," Quilter.

ALBERT SAMMONS (Solo Violon).

"Hymn to the Sun."

Rinsky Kreskor—Kresler.

Rondo in G. Mozart Kresler.

THE CHOIR.

"O Wild West Wind," Elgar.

GORDON BRYAN.

THE CHOIR.

THE CHOIR.

GORDON BRYAN and ALBERT SAMMONS.

Sonata for Violin and Piano.

Allegretto Ben. Moderato.

Allegro; Allegretto Poco.

Mosses.

THE CHOIR.

Part Song, "The Seal Woman's Cry."

VERNONETTE, arr. Wackerly.

"William Taylor," arr. Vaughan Williams.

"Dad's Away with the Sun," arr. Vaughan Williams.

ALBERT SAMMONS.

"Capriccio Violoncello," Kresler.

"Rhapsody Piedmontese," arr. Vaughan Williams.

THE CHOIR.

"Blessing Chorus," W.B. Lock.

GORDON BRYAN.

"Irish Tune from County Kerry," arr. Grainger.

"Potomac in E Minor," arr. Grainger.

THE CHOIR.

"To the Spring," arr. Grainger.

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"To the Spring," arr. Grainger.

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THE CHOIR.

Male Voice Part Song, "A Marching Song," arr. Brahms.

10.0. Programme S.B. from London.

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6ST
306 M.

STOKE PROGRAMMES.

Week Beginning
March 21st.

SUNDAY, March 21st.

3.30-5.30. Programme S.B. from London.

8.0. HOW BELLS. S.B. from London.

8.3. Studio Service.

Conducted by the Rev. W. LESTER.

4.15. FOR THE CHILDREN.

5.0. FOR THE CHILDREN.

5.45. For the "Teens."

6.0. Light Music.

6.30. Programme S.B. from London.

7.0. The Capriccio.

7.45. For the "Teens."

8.0. Light Music.

8.30. Programme S.B. from London.

9.0. The Capriccio.

9.45. For the "Teens."

10.0. Light Music.

10.30. Programme S.B. from London.

11.0. The Capriccio.

11.45. For the "Teens."

12.0. Light Music.

12.30. Programme S.B. from London.

1.0. The Capriccio.

1.45. For the "Teens."

2.0. Light Music.

2.30. Programme S.B. from London.

3.0. The Capriccio.

3.45. For the "Teens."

4.0. Light Music.

4.30. Programme S.B. from London.

6.30-11.0.—Programme S.B. from London.

TUESDAY, March 23rd.

3.30. Afternoon Topics. "Feyn and Will." by J. R. B. Marsfield.

"Thomas Moore," by Kate A. Thomas.

4.0. For the "Teens."

4.45. For the "Teens."

5.0. Light Music.

5.45. For the "Teens."

6.0. Light Music.

6.30. Programme S.B. from London.

7.0. The Capriccio.

7.45. For the "Teens."

8.0. Light Music.

8.30. Programme S.B. from London.

9.0. The Capriccio.

9.45. For the "Teens."

10.0. Light Music.

10.30. Programme S.B. from London.

11.0. The Capriccio.

11.45. For the "Teens."

12.0. Light Music.

12.30. Programme S.B. from London.

1.0. The Capriccio.

1.45. For the "Teens."

2.0. Light Music.

2.30. Programme S.B. from London.

3.0. The Capriccio.

3.45. For the "Teens."

4.0. Light Music.

4.30. Programme S.B. from London.

JAMES FROST.

"Beauty's Eyes," arr. Frost.

EDITH MALAND.

"Lo! Here the Gentle Lark," arr. Maland.

W. T. BONNER (Solo Pianoforte).

"The Sea Gull," arr. Bonner.

9.15. RANK EDGE.

"The Sea Gull," arr. Rank Edge.

Week Beginning
March 21st.

ORCHESTRA.
Soprano - Katja the Dancer
as the

Popular Ballet Music
THE ORCHESTRA
down this

Selection, "Faust" .. Gounod
WEATHER FORECAST AND NEWS
Topical Talk, S.B. from London
Local News

50. **DANCE MUSIC.**
THE SAVOY HALL OR.
S. R. Jean Louis

FRIDAY, Mar. 26th.

Employed from March 1890 to
Boscawen. By kind permission
of Mr W Child Clark

—Orchestra relayed from the Electric Theatre. Musical Director, D. C. Rowland

5. **FOR THE CHILDREN**
—Programme S.B. from London.

2.—A Summary of the *Western*
Papers for the Week. *S. B. from*
London

CHOPIN, interpreted by NIELD
ZIELSKI S.B. from London

40. Lord MONTAGU of Beaumont
The New Forest and its Old
Woods

Favourite Melodies and Chorus
 THE SINGING CLASS
 THE SINGING CLASS

Capt W A FEATHERSTONE

* Reminiscences of Youth *

Chorus
 * Go, Sweet Faery to Nourice
 * The Lily of Killarney *Rondeau*

THE NEW YORK PUBLIC LIBRARY

Notes: 1. *Padon* is common
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the Solonchaks

2. Selection. D Truogators "I red"
The Anvil.
The Solomons.

45. WINIFRED ASCOTT (Soprano)
THE CHOIR
and ORCHESTRA
Choral Fantasy, "Lohengrin"

6.—WEATHER FORECAST AND NEWS
Sir Ministry Talk by Mr R. J.
Goodman Crouch. 8 8 from

DANCE MUSIC.
JAN LENSEN'S CUBO'S CLUB

DANCE BAND, S.B. from
London
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(Continued on the next page.)

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6BM
386 M.

BOURNEMOUTH PROGRAMMES.

Week Beginning
March 21st.

(Continued from the previous page.)

SATURDAY, Mar. 27th.

15. Gardening Talk by Mr. George...
16. THE BOURNEMOUTH WIRELESS ORCHESTRA conducted by Capt. W. A. FEATHERSTON. MARCIA BOURN and MARLEY DALE, BRET VIDEN (Impassioned). 17. THE HILL-HEN SONGS and Stories by Uncle Ray Pongo and Frankie. 18. Talk by Uncle Frankie. 19. Programme S.B. from London. 20. WEATHER FORECAST AND NEWS Mr. CHERRY KLARTON. Caged With a Tiger." S.B. from London. 21. Programme S.B. from London. 22. MELODY AND MIRTH. 23. THE WIRELESS ORCHESTRA conducted by Capt. W. A. FEATHERSTON.

- TONI FARRELL (Speciality Pianist). Two Syncopeated Piano Solos. The Jazz Minstrels. Mayoral. Sassy Bal. T. Farrell. Some Variations on. T. Farrell. Three Little Fish. T. Farrell. Song Fox-trot. T. Farrell. The Merry Mel. T. Farrell. THE ORCHESTRA. Nigger's Birthday. T. Farrell. THE WRANGLERS. WILSON JAMES and DAVID JENKINS. In Humour and Harmony. 24.5. Speeches and Musical Programme at the Annual Dinner of THE ASSOCIATION OF THE WILTSHIREMEN in London.

- Relayed from the Grand Hall. 24.5. THE WRANGLERS. WILSON JAMES and DAVID JENKINS. In Humour and Harmony. 1. WEATHER FORECAST AND NEWS Mr. L. R. TOSWILL. "The French Match." S.B. from London. Local News. 10.30. DANCE MUSIC. THE SAVOY BANDS. S.B. from London. BOURNEMOUTH. On Wednesday night a number of... Mrs. Kate Water...

pranel, Mr. Omond Davis (tenor), M. Stuart Robertson (baritone), and Miss Gladys Palmer (contralto). The Bournemouth Wireless Orchestra will be led, as usual, by Captain W. A. Featherstone. On this night, listeners will hear these charming song cycles and a clever musical sketch entitled, *The Mirror*, composed by Miss Ruth Phipps, the well-known artist. Thursday evening a notable for a refreshing programme of no fewer than four sketches, produced by Mr. ... day evening will be entirely devoted to a variety of musical and dramatic sketches. On Thursday, March 25th, at 6.20, listeners should look out for a talk of special interest—a short paper on the symptoms of notifiable diseases of animals, and what to do, which will be read by Mr. H. Barron, M.R.C.V.S.

5PY
338 M.

PLYMOUTH PROGRAMMES.

Week Beginning
March 21st.

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353 M.

CARDIFF PROGRAMMES.

Week Beginning
March 21st.

SUNDAY, Mar. 21st.

Programme S.B. from London

6.30-6.40. Religious Service.
Rev. C. AUDLEY CLARKE
(Year of Monmouth)
Anders. "Blessed Jesu, Fount of Mercy"
(The English Hymnal will be used throughout the service)

9.15-9.30. PIANO RECITAL. News.
1. "The Girl in the Street"
2. "The Girl in the Street"
3. "The Girl in the Street"
4. "The Girl in the Street"

MONDAY, Mar. 22nd.

6.30-6.40. School Transmissions: "Saxon"
7.15-7.30. School Transmissions: "Saxon"
8.15-8.30. School Transmissions: "Saxon"
9.15-9.30. School Transmissions: "Saxon"
10.15-10.30. School Transmissions: "Saxon"
11.15-11.30. School Transmissions: "Saxon"

JOYOUS ARCADE.

8.0. THE STATION ORCHESTRA
Warwick Braithwaite
Selection, "The Girl in the Street"

9.15. EDITH ARTHUR (Soprano)
"Arcady is Ever Young" ("The Arcadians")
"Green Robin Song" ("Tommy")
"Viva" ("The Merry Widow")

9.45. JOHN COLLINSON (Tenor)
"Magical Moon" ("Cousin from Nowhere")
"The Old Grey Fox" M. F. Williams

10.15. EDITH ARTHUR and JOHN COLLINSON
Duet, "Twas but an Impulse" (Les Cloches de Corneville)

10.45. THE ORCHESTRA
Selection, "The Girl in the Street"

11.30. GEORGE PARKER (Baritone)
"The Old Grey Fox" M. F. Williams
"Come, My Own One" M. F. Williams
"The Pretty Creature" E. Stanford

9.15. THE ORCHESTRA
Selection, "Katinka" (Prelud)
9.30. EDITH ARTHUR
I Love You So ("The Merry Widow")
"I Love You So" ("The Merry Widow")
"I Love You So" ("The Merry Widow")

10.15. JOHN COLLINSON
On a Breeze ("Les Cloches de Corneville")
"That Night" ("Les Cloches de Corneville")
"Never Forget" ("Les Cloches de Corneville")

10.45. EDITH ARTHUR and JOHN COLLINSON
Duet, "Cousin from Nowhere" ("Cousin from Nowhere")
"Cousin from Nowhere" ("Cousin from Nowhere")

11.15. THE ORCHESTRA
Selection, "The Girl in the Street"

TUESDAY, Mar. 23rd.

8.30-8.40. A Short Concert
9.15-9.30. School Transmissions: "Saxon"
10.15-10.30. School Transmissions: "Saxon"
11.15-11.30. School Transmissions: "Saxon"

WEDNESDAY, Mar. 24th.

8.30-8.40. Lunching Music
9.15-9.30. School Transmissions: "Saxon"
10.15-10.30. School Transmissions: "Saxon"
11.15-11.30. School Transmissions: "Saxon"

8.0. THE STATION ORCHESTRA
Warwick Braithwaite
Suite of Seven Pieces for Piano
"The Girl in the Street"

9.15. ROSE MYRTIL (Mezzo-Soprano)
"The Girl in the Street"

10.15. "How Sweet I Love You"
"Love Song"

11.15. "And Will He Not Come Again?"
"And Will He Not Come Again?"

12.0. BEATRICE EVELINE (Soprano)
"The Girl in the Street"

8.30. A Scene at the Court of Queen Elizabeth
9.15-9.30. School Transmissions: "Saxon"
10.15-10.30. School Transmissions: "Saxon"
11.15-11.30. School Transmissions: "Saxon"

8.30. A Musical Interlude
9.15-9.30. School Transmissions: "Saxon"
10.15-10.30. School Transmissions: "Saxon"
11.15-11.30. School Transmissions: "Saxon"

8.0. THE STATION ORCHESTRA
Warwick Braithwaite
Suite of Seven Pieces for Piano
"The Girl in the Street"

9.15. ROSE MYRTIL (Mezzo-Soprano)
"The Girl in the Street"

10.15. "How Sweet I Love You"
"Love Song"

11.15. "And Will He Not Come Again?"
"And Will He Not Come Again?"

12.0. BEATRICE EVELINE (Soprano)
"The Girl in the Street"

THURSDAY, Mar. 25th.

8.30-8.40. Lunching Music
9.15-9.30. School Transmissions: "Saxon"
10.15-10.30. School Transmissions: "Saxon"
11.15-11.30. School Transmissions: "Saxon"

(Continued on the next page.)

NEWCASTLE PROGRAMMES.

(Continued from the previous page.)

Week Beginning
March 21st

404 M.

Drums - My Hero (The
Soubert
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NEWCASTLE NEWS.

Sunday March 21st, being the anniversary of that great master Bach in 1685, the Newcastle Station will give a programme of works by him. The Station Orchest-

ter the baton of Mr Edward... will open the programme with... andenburg Concerto No. 3 in G

The Marsden Colliery Quartet. On Monday evening... the Marsden Colliery Brass Quartet will be added to the programme. It is from the famous Marsden Colliery Band winners of the... The Marsden Colliery Crystal...

"Yes, I Think So!" Tuesday evening, at 6 p.m., listeners will hear the remarkable Vivian Foster, the "Vicar of North." He is known for his phrase, "Yes, I think so!" which he gives with such exquisite timing has made millions laugh. The address which he gives are all from his pen, and they are crammed with deliciously subtle wit. The real hall-mark of his success is stamped by the way he draws so many of the clergy not only to hear him, but to make his address afterwards. Mr Foster is a clergyman. He lived as a boy in an ecclesiastical atmosphere and he thus can produce from first-hand observation all the little... the little pedantic methods, and the little inconsistencies of speech, so true, and yet untinged with...

Beethoven Anniversary. 8.0. to 8.45 p.m. a programme of Beethoven's work will be given by Miss Ethel Stanley (soprano), Miss Olive Tomlinson (pianoforte), and the Station Orchestra, conducted by Mr Edward Clark.

The Station Orchestra - Three Movements from The Pastoral Symphony

a) "Awakening of Joyful Feelings"

Quick but not too quick. The First Movement is a delightful piece of music in which you may if you wish, ignore the title.

(b) "By the Brooklet."

In this Movement one notices chiefly two solo voices, muted, whose lines of melody are generally doubled, an octave above, by other strings. At the end, birds begin to sing. The rising of the nightingale is represented by a flute, the high repeated notes of the quail by an oboe, and the lower call of the cuckoo by the two...

(c) "A Peasants Festival"

(Quick.) This is practically a country dance, German of course, not English, though the first phase of it is usually like an Irish jig. The violins sound at times clearly bowed, with its typical "doh-doh-doh" bass.

DUNDEE PROGRAMMES.

Week Beginning
March 21st.

315 M.

SUNDAY, March 21st.
3.0-5.0. Programme S.B. from Glasgow
5.0-6.0. Programme S.B. from London
6.0-7.0. Programme S.B. from London
7.0-8.0. Programme S.B. from London
8.0-9.0. Programme S.B. from London
9.0-10.0. Programme S.B. from London
10.0-11.0. Programme S.B. from London
11.0-12.0. Programme S.B. from London

MONDAY, March 22nd.
4.0-5.0. Restaurant Music from... Under the Direction of John B. A.
5.0-6.0. Mr Stewart Carmichael, "David Scott, Painter, of Edinburgh"
6.0-7.0. FOR THE CHILDREN
7.0-8.0. The Post Bag
8.0-9.0. Mr T. Munro S.B. from...
9.0-10.0. S.B. from London
10.0-11.0. MORTIMER HAT S.B. from Edinburgh
11.0-12.0. S.B. from Glasgow

TUESDAY, March 23rd.
11.30-12.30. Recital of New Gramophone Records
3.30-4.30. La Scala Orchestra - F. Rottledge Ball, Musical Director
4.30-5.30. W. LAWSON OGILVIE
5.30-6.30. M. Thomas Nicol (Glasgow) of the Perthshire Highlands - Rambles Round Kilmartin
6.30-7.30. FOR THE CHILDREN
7.30-8.30. The Post Bag
8.30-9.30. S.B. from London
9.30-10.30. S.B. from London
10.30-11.30. S.B. from London
11.30-12.30. S.B. from London

WEDNESDAY, March 24th
3.30-4.30. La Scala Orchestra - F. Rottledge Ball, Musical Director
4.30-5.30. MARGARET LYELL (Pianoforte Recital)
5.30-6.30. Mile. Marguerite Melnade "A Market Day in a French Provincial Town"
6.30-7.30. FOR THE CHILDREN
7.30-8.30. The Post Bag
8.30-9.30. Programme S.B. from London
9.30-10.30. Dundee Horticultural Society
10.30-11.30. Programme S.B. from London
11.30-12.30. The Rev. Dr. WALTER A. M. RUSSELL, M.A. S.B. from Aberdeen

THURSDAY, March 25th.
11.30-12.30. Recital of New Gramophone Records
4.0-5.0. Restaurant Music from Draff... Under the Direction of John B. A.
5.0-6.0. Mr. Robert L. Mackie, M.A. 1. A Dundee Sea Dog - Admiral Duncan
6.0-7.0. FOR THE CHILDREN
7.0-8.0. The Post Bag
8.0-9.0. Musical Interlude
9.0-10.0. Girl Guides Bulletin
10.0-11.0. Programme S.B. from London
11.0-12.0. Programme S.B. from Glasgow

FRIDAY, March 26th.
3.0-4.0. For the Schools
4.0-5.0. La Scala Orchestra - F. Rottledge Ball, Musical Director
5.0-6.0. Mile. P. Schmitt: "Les Deux Pigeons," by La Fontaine
6.0-7.0. FOR THE CHILDREN
7.0-8.0. The Post Bag
8.0-9.0. S.B. from London
9.0-10.0. D. M. CUMMING SKIN
10.0-11.0. S.B. from Glasgow
11.0-12.0. S.B. from London

THURSDAY, March 25th.
11.30-12.30. Recital of New Gramophone Records
4.0-5.0. Restaurant Music from Draff... Under the Direction of John B. A.
5.0-6.0. Mr. Robert L. Mackie, M.A. 1. A Dundee Sea Dog - Admiral Duncan
6.0-7.0. FOR THE CHILDREN
7.0-8.0. The Post Bag
8.0-9.0. Musical Interlude
9.0-10.0. Girl Guides Bulletin
10.0-11.0. Programme S.B. from London
11.0-12.0. Programme S.B. from Glasgow

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3.0-4.0. For the Schools
4.0-5.0. La Scala Orchestra - F. Rottledge Ball, Musical Director
5.0-6.0. Mile. P. Schmitt: "Les Deux Pigeons," by La Fontaine
6.0-7.0. FOR THE CHILDREN
7.0-8.0. The Post Bag
8.0-9.0. S.B. from London
9.0-10.0. D. M. CUMMING SKIN
10.0-11.0. S.B. from Glasgow
11.0-12.0. S.B. from London

ABERDEEN PROGRAMMES.

Week Beginning
March 21st.

495 M.

SUNDAY, Mar. 21st.

CHORAL AND ORCHESTRAL

THE ABERDEEN MALE VOICE CHOIR
THE STATION CHOIR
THE WIRELESS ORCHESTRA
Leader of Orchestra,
V. C. MADINSKY
Conductor

ARTHUR COLLINGWOOD and
WALTER BENSON

THE WIRELESS ORCHESTRA

THE MALE VOICE CHOIR
AND ORCHESTRA
"Recognition of Land"
THE MALE VOICE CHOIR
"Man on the Moon"
"Requiem for the Dead"
"Under a Wide and Starry Sky"

THE WIRELESS ORCHESTRA
"Surrounding Circle"

THE "2BD" CHOIR AND ORCHESTRA

"Dipsy for Two Veterans"
For Bass Solo, Chorus and
Orchestra
Soloist H. J. FORBES
Soloist Melody for Cello and
Orchestra
(Solo Cello—J. H. SHAW)
THE MALE VOICE CHOIR
Send Out Thy Light
"The Long Day Closes"

THE "2BD" CHOIR AND ORCHESTRA

Selection from "Parsifal" for
Chorus and Orchestra
THE WIRELESS ORCHESTRA
"Surprise Symphony"

SKILLS AND SERVICE, S.B. from London

8.00.—The Week's Good Cakes: "The Victoria House for Invalid Children," by Mrs. KENDAL, S.B. from London

9.00.—Weather Forecast and News Local News

10.15.—Programme S.B. from London

11.45 (approx.)—Close down.

MONDAY, Mar. 22nd.

11.0-12.0. Special Gramophone

3.45.—Afternoon Topics Miss Brown

5.0.—FOR THE CHILDREN

6.15.—Mr. T. Munro: "Rat Destruction," S.B. from Edinburgh

6.40.—Girl Guides' News Bulletin

7.0.—Programme S.B. from London

7.0.—Weather Forecast and News Mr. JAMES AGATE, Dramatic Criticism S.B. from London

7.40.—Mr. H. MORTIMER BATTEN F.Z.B. S.B. from Edinburgh

8.0.—Programme S.B. from Glasgow

8.37.—Act II, of

"HUGH THE DROVER" (R. Vaughan Williams).

Performed by the BRITISH NATIONAL OPERA COMPANY

Relayed from the Alhambra, Bradford

9.45. THE ROYAL ARTILLERY STRING BAND S.B. from London

10.0.—Weather Forecast and News Prof. H. H. TURNER S.B. from London

10.30.—SCOTTISH FOLK SONGS AND DANCES. S.B. from London

11.0.—Close down.

TUESDAY, Mar. 23rd.

3.45.—Afternoon Topics Miss Barnett, H.Sc., A.H. Lay

At Home—(1) By S. Shore. The Wireless Orchestra

5.15.—FOR THE CHILDREN

6.0.—Pianoforte Recital

FRANKLAND POLLACK

6.40.—Steadman's Symphony Orchestra, relayed from the Electric Theatre

7.0.—Weather Forecast and News Topical Talk. S.B. from London

7.25.—CHOPIN, interpreted by NIELZIELSKI S.B. from London

7.40.—M. STEPHAN, "Leben d' Saere," S.B. from London

8.0.—"THE MASQUE," An Old-Time Entertainment, Illustrated in Music, Song and Story, including Music from "THE MASQUE OF COMUS" National Society And "COURTLY MASQUING" Mrs. H. J. LAWSON

8.30.—AMY SAMUEL, Soprano

ARTHUR COLLINGWOOD, F.R.C.O.

THE WIRELESS ORCHESTRA

Conductor WALTER BENSON

8.55.—PHILEAS S.B. from London

9.0.—F. L. SAVOY AUGMENTED SYMPHONY ORCHESTRA S.B. from London

10.0.—Weather Forecast and News Mr. GEORGE STANLEY, Music and the Ordinary Listener S.B. from London

Local News

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2EH
328 M.

SUNDAY, March 21st.

10.15.—The Rev. Dr. WALTER A. MURIEL M.A. 4 B from Aberdeen

11.30.—Recital of Old Madrigals and Part Songs.

12.15.—EDINBURGH STATION SINGERS

1.15.—KIRSTY ANDERSON
DOROTHY KING
MARJORIE GREENFIELD
ISABELLA LUDAN
ANDREW S.M.P.
LLOYD H. SHEPHERD
CHARLES MACKAY
J. V. CHILVER

MONDAY, March 22nd.

10.15.—Personality and Character, by Dorothy Todd

11.30.—Patrick Thomson's Orchestra

12.15.—The Station Singers

1.15.—4 Children's Letters

2.15.—Mr. T. MUNRO, of the Lord of Ayr

3.15.—Mr. T. MUNRO, of the Lord of Ayr

4.15.—H. MORTIMER BAT

5.15.—Solitudes—the Love of the World and of the Man

6.15.—Lentened to Love

7.15.—Programme S.B. from London

DANCE MUSIC.

11.0.—DANCE MUSIC.

1.0.—DANCE MUSIC.

TUESDAY, March 23rd.

11.30.—12.30.—Gramophone Records.

3.0.—The Station Piano-forte Trio

4.0.—Mr. J. M. Matheson, "On the Sea"

4.15.—Dance Music.

5.15.—MIRANDA AND HIS BAND

6.15.—From the Edinburgh Radio

FOR THE CHILDREN

6.0.—Musical Interlude

7.0.—London

WEDNESDAY, March 24th.

2.15.—The Station Piano-forte Trio

3.15.—Schools Mr. B. Morison, F.Z.B., "The Love of Wolf and Lamb"

4.15.—by A. Bonnet

5.15.—The Children's Letters

6.15.—The Week's Good Cause

7.15.—The Victoria Home for the Blind

8.15.—The Week's Good Cause

9.15.—The Week's Good Cause

10.15.—The Week's Good Cause

11.15.—The Week's Good Cause

12.15.—The Week's Good Cause

2BE
440 M.

SUNDAY, Mar. 21st.

10.30.—Programme S.B. from London

11.30.—S and S. R. R. E.

12.30.—The Week's Good Cause

1.15.—The Victoria Home for the Blind

2.15.—The Week's Good Cause

3.15.—The Week's Good Cause

4.15.—The Week's Good Cause

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8.15.—The Week's Good Cause

9.15.—The Week's Good Cause

10.15.—The Week's Good Cause

11.15.—The Week's Good Cause

12.15.—The Week's Good Cause

MONDAY, Mar. 22nd.

4.15.—Florence Irwin, Talk for Services, "The Closing of the Doors, etc."

4.45.—Reliant Radio Quartet

5.15.—The Week's Good Cause

EDINBURGH PROGRAMMES.

Week Beginning
March 21st.

7.40.—The Rev. Dr. WALTER A. MURIEL M.A. 4 B from Aberdeen

8.15.—Recital of Old Madrigals and Part Songs.

12.15.—EDINBURGH STATION SINGERS

KIRSTY ANDERSON
DOROTHY KING
MARJORIE GREENFIELD
ISABELLA LUDAN
ANDREW S.M.P.
LLOYD H. SHEPHERD
CHARLES MACKAY
J. V. CHILVER

8.0.—The Silver Swan, O. Gibbons
1612. "Stay, Corydon, Thou Swain, Widge, Fair Phyllis, I saw the Farmer's Daughter"

8.15.—JEAN MARIE

8.50.—THE STATION SINGERS

9.15.—We Are You Lead us Star

9.45.—1600. "In Sports, Weelers—1578. A Girl's Memory—1583. H. Who Comes Here?—1600. Way Do I Use My Inn and Pen?" By

9.50.—JEAN MARIE

10.15.—THE STATION SINGERS

10.45.—I Did But Two Little Things

11.15.—The Marriage of the Frog and the Mouse

11.45.—JEAN MARIE

12.15.—THE STATION SINGERS

1.15.—Evening Song

1.45.—The Dark Eyed Sailor

2.15.—The Spring Time of the Year

2.45.—Do, Song of Mine

3.15.—Lecture-Recital on Pibroch.

3.45.—Mr. SETON GARDNER F.Z.S.

4.15.—Assisted by P. Major ROSS

4.45.—Army School of Piping

5.15.—Weather Forecast and News

5.45.—Prof. E. WEEKLEY M.A. 8 B

6.15.—from Nottingham Station

6.45.—Director's Talk, Local News

10.30.—Programme S.B. from London

11.0.—DANCE MUSIC.

11.30.—THE ROMAN REVELERS

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5.15.—FOR THE CHILDREN

5.50.—Children's Letters

6.0.—Children's Letters

6.30.—12.0.—Programme S.B. from London

THE madrigal school of the Elizabethan period marks the dawn of the polyphonic style of writing. This great period of English music, which began with the madrigal, started up quite abruptly fifty years after the Italian Renaissance and had on equally sudden about 150 years later. Indeed, such composers as Gibbons, having written perfect polyphonic music, some unknown reason, did not produce anything further in that style. Their whole lives, and the whole of thought seems as if they were felt that the last word had been said. The word 'madrigal' probably originated in medieval Latin from 'matricula', meaning a 'mother tongue'. Just as we speak of 'mother tongue', there is also the possibility that it is connected with 'madre' as a song to 'our lady'.

The great characteristic of the madrigal is the equal importance of each part, each and every voice having its own part to sing and rhythm of its own. It is with such a subtle perception of the great beauty of the words that they are always enhanced a hundredfold by the music. In the part song, however, there is a melody in one voice which is accompanied by the others, thus suggesting a contrast between the Lutenists' airs with their accompaniment and the part song. The beauty of the Elizabethan school was killed by the ridiculous imitation of the 'santa' of the Great Rebel, and, at the Restoration, took a secondary place, since Charles II and his Court required something gayer and lighter than this music offered them. English music does not come again until the time of Purcell and Blow, only to be dwarfed later by the Handelians, who swept Europe in the early Georgian era. On the evening of Wednesday March 24th, the Edinburgh Station Singers, under the direction of Mr. L. Shepherd Muth, will present examples of this great school and will also perform some of the finest of modern part songs by such composers as Eggar, Parry and Stanford.

BELFAST PROGRAMMES.

Week Beginning
March 21st.

10.0.—FOR THE CHILDREN

10.30.—Programme S.B. from London

11.0.—THE STATION ORCHESTRA

11.30.—Overture, "May Day"

12.0.—"Morning Song" (1. Part 1st)

12.30.—"A May Morning" (2. Part 1st)

1.0.—DOROTHY CAMLIN

1.30.—The Station Singers

2.0.—Spring Song

2.30.—"A May Morning" (2. Part 1st)

3.0.—THE ORCHESTRA

3.30.—The Language of Flowers

4.0.—META MCLEERY

4.30.—(Verse Recital)

5.0.—The Station Singers

5.30.—The Station Singers

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9.0.—The Station Singers

9.30.—The Station Singers

"A Chained Calendar"

"Home Thoughts from Abroad"

11.0.—THE ORCHESTRA

11.30.—Extracts

12.0.—"Spring Song"

12.30.—"The Bee's"

1.0.—DOROTHY CAMLIN

1.30.—"All a Merry Maytime"

2.0.—The Station Singers

2.30.—The Station Singers

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9.0.—The Station Singers

9.30.—The Station Singers

10.0.—WEATHER FORECAST AND NEWS

Prof. H. H. TURNER D.Sc.

Our System of Stars, S.B.

10.30.—SOMERSET FOLK SONGS

AND LAYERS S.B.

11.0.—Close down

TUESDAY, Mar. 23rd.

11.30.—Gramophone Records

12.30.—Station Transmission M.H.

Hemmer, French Conversation

Mr. Forster Reid, English Prose

Reading, "Baron's Funeral"

("Lamento") (J. Barrow)

1.0.—Elma Hayward: Recital in

Latter Poetry

(Continued on the next page.)



Yesterday - wind power
To-day - steam power
What will to-morrow bring?

YESTERDAY wind power was the force that propelled our ships upon the ocean. To-day Science, after slumbering for so many centuries, has been harnessed in the service of man to conquer the elements.

Yesterday a pioneer sat in a mean-looking hut, set high among the bleak snow-clad hills near St. John's, Newfoundland, waiting to receive the first faint signals from distant Cornwall which should tell him—and the whole world—of man's latest victory. The conquest of the Atlantic by Wireless.

Yesterday the uncertain and insensitive Coherer was the only Detector available for these pioneers. To-day it is but a relic of the almost forgotten past. The supremacy of the valve is unchallenged. Evolved by Fleming, improved by De Forest, one inventor after another has made

some notable contributions to ensure its greater efficiency and to increase its sensitivity.

But most prominent of all recent valve improvements has been the introduction by Cossor of the triple-coated low temperature filament. Used exclusively in the Wuncell Duil Emmitter it enables the valve to function with a filament glow which is almost invisible. Heat—the destructive influence which shortens the lives of all valves is almost entirely absent. The result is an extremely robust valve yielding an incredibly long service.

Couple such a wonderful filament with the fact that this Dull Emitter unjokes the electron-retaining hood-shaped Grid and Anode made famous by Consoz, and you'll readily understand why the Wuncell is being everywhere chosen for its greater sensitiveness, superior tone and proved economy.

Types and Prices:

W 1. Fire Detector and L.F. cone	14'
2.5 Volts. Consumption: 3 amps.	
W 2. (Withered) cone for H.F. cone	14'
2.5 Volts. 2.5 to 100 amp.	
W 3. The Loud Speaker Valve	18 1/4'
1.5 Volts. Consumption: 5 amps.	
W 4. In the 1st & 2nd stage	16'
In well 1st & 2nd stage	

Cossor Valves

**CASH
OR
DEFERRED
PAYMENTS.**

BUY-BY-POST-AND-SAVE-MONEY

**WRITE FOR
40 PAGE
ILLUSTRATED
CATALOGUE
FREE.**



**A COMPLETE
2-VALVE SET
for £6.15.0.**

The design of a complete wireless set is very simple, but it is in its details that the maker of a good set shows his skill. The set must be able to receive all the stations that are likely to be used, and it must be able to give a clear, loud, and pleasant sound. The set must also be able to be used in a variety of ways, and it must be able to be used in a variety of places. The set must be able to be used in a variety of ways, and it must be able to be used in a variety of places. The set must be able to be used in a variety of ways, and it must be able to be used in a variety of places.

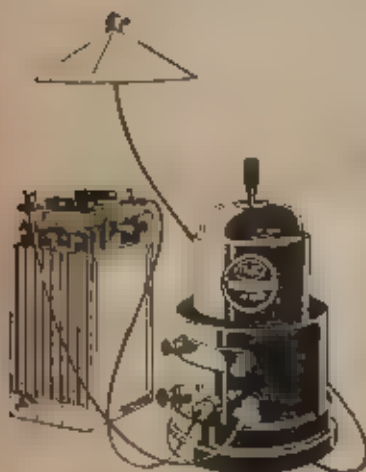
**THE
FELLOPHONE
SUPER
HIGH
TENSION
BATTERY.**



The most and all the working of your set is done upon a Fellophone battery. It will deliver a constant stage free from ripples and you can make it last for a long time.

The Fellophone battery is a very simple thing to use, and it is very easy to get a good result from it. It is a very simple thing to use, and it is very easy to get a good result from it. It is a very simple thing to use, and it is very easy to get a good result from it.

54 Volts	(as illustrated), Postage extra 6d	6/6
60 Volts	tapped every 5 volts, comes with wander switch, Postage extra 6d	8/9
108 Volts	tapped every 9 volts, comes with wander switch, Postage extra 6d	13/-



Charge your accumulators at home. The Fellophone charger will charge a 60 volt accumulator in 24 hours. It is a very simple thing to use, and it is very easy to get a good result from it. It is a very simple thing to use, and it is very easy to get a good result from it.

Write today for descriptive leaflet of our 40 page catalogue.

**THE FELLOWS ACCUMULATOR
CHARGER.**

Price Postage free, carriage forwarded on 7 days' approval against cash. **45/-**

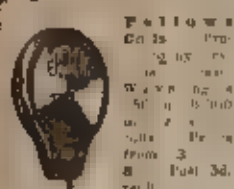
A particularly handsome cabinet set three valves by an ingenious circuit arrangement performs the work of four, about giving 1500 cycles and 100 stages. Externally select valve extension, 1000 cycles and 100 stages. 1000 cycles and 100 stages. 1000 cycles and 100 stages.

Write for our illustrated catalogue, free for full details, and our price list.



**THE FELLOPHONE THREE VALVE
GRAND.**

Set including H.T. Battery and Murrey Royalty included	£12.15.0
Set including H.T. Battery, 3 Louden Valves, 5000 cycles, 100 stages, and a full set of Fellophone accessories, including a full set of Fellophone accessories, including a full set of Fellophone accessories.	£15.10.0



Fellophone Earphone
Gives a clear, loud, and pleasant sound. It is a very simple thing to use, and it is very easy to get a good result from it.



Fellophone LT Battery
A very simple thing to use, and it is very easy to get a good result from it. It is a very simple thing to use, and it is very easy to get a good result from it.



The Voltmeter
A very simple thing to use, and it is very easy to get a good result from it. It is a very simple thing to use, and it is very easy to get a good result from it.



The Junior Loud Speaker
A very simple thing to use, and it is very easy to get a good result from it. It is a very simple thing to use, and it is very easy to get a good result from it.



Fellophone Light Weight Phone
A very simple thing to use, and it is very easy to get a good result from it. It is a very simple thing to use, and it is very easy to get a good result from it.

ALL FELLOWS APPARATUS (excepting Louden Valves, H.T. and L.T. Batteries, which nevertheless carry full guarantee) SENT ON 7 DAYS' APPROVAL AGAINST CASH (carriage forwarded except where postage is mentioned).

**FELLOWS
WIRELESS**

YOU CAN ONLY OBTAIN FELLOWS APPARATUS DIRECT FROM OUR HEAD OFFICE, CUMBERLAND AVENUE, WILLESDEN, N.W.10, or from our BRANCHES, -
LONDON: 20, Store Street, Tottenham Court Road (Museum 9200)
CARDIFF: Dominion Arcade, Queen St.
NOTTINGHAM: 38, Bridlesmith Gate.



Load cells into your H.T. Battery like cartridges into your gun

The 'Lissen' H.T. Battery is essentially simple—economical, too, because you pay for the container and assembling once only. After its many months of service you simply take out the exhausted cells just as you would spent cartridges from a gun and reload it with fresh 'Lissen' Cells.

You buy the 'Lissen' Renewable H.T. Battery fully assembled and giving 67½ volts for 11.6 and the total cost of reloading each time with new 'Lissen' Cells is only 9.4. If you prefer it you can buy the container alone for 2.0, which only needs fitting with 45 'Lissen' Cells to make it a complete and renewable H.T. Battery. And for those who like to build a container, full-size diagrams and instructions are given with every lot of 45 cells.

Remember, once you have the container, the only thing that ever needs renewing are the 'Lissen' Cells, and these are the only things you pay for when you renew.

Your three choices:

Completely assembled battery of 45 Cells ready for use

1.6

45 Cells with the nine necessary springs and instructions

and full size diagrams how to make a container and assemble the battery, volume 1

9.4

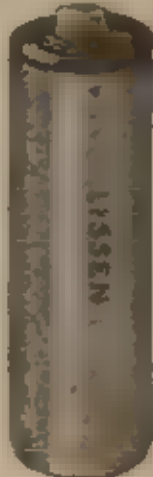
The Container, complete except for cells and springs

2/-

LISSEN CELLS are made throughout at our Richmond Factory. These cells have a large discharge capacity and they come to you fresh and full of life because of the method we adopt in marketing them.

Lissen Cells are sold separately, and also in boxes of 45's. Each cell gives 1½ volts. The price of the cells is the same whether you buy them singly or in 45's, but with every 45 lot you are provided with the necessary special springs for building your battery. Extra springs for extra cells can be purchased separately.

If you want to use a Power Valve in the last stage, the extra H.T. needed can easily be added, at any time.



AGAIN, though the outstanding purity of resistance-coupling has been fully recognised, its use has been retarded owing to the expense of increasing H.T. voltage. The Lissen system now makes its use possible in the simplest manner. You can add extra H.T. whenever you need it. With each 45 lot you are given full-size drawings and clear instructions how to put the battery together—you cannot go wrong. The purchase of every 45 lot of Lissen Cells entitles the purchaser to a limited licence to use the Lissen method of construction—for which patent application has been made—and also to the exclusive use of the drawings and other data provided.

LISSEN CELLS

give you more volume at less cost

LISSEN, LTD., Lissenium Works, 300-310, Friars Lane, Richmond, Surrey.

'Phone: Richmond 2285 (4 lines).

'Grams: "Lissenium," 'Phone, London."

2-VOLT VALVES with a 6-Volt Result

Osram
D.E.2
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Only .12 amp filament
current consumption
at 1.8 Volts

The most economical
2 Volt Valve obtainable

PRICE 15/6 EACH

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**Famous
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№ 5

Aida & Rhadames

MUSIC-LOVERS the world over are enthralled again and again by Verdi's inspired music, woven round the moving romance of Aida and her soldier lover.

They recognise just as important an association in each Combination of Edison Valves to ensure pure and undistorted reception

EDISWAN

P.V.6 (POWER) THE LOUD SPEAKER VALVE
AND A.R.6 (FOR 2 VOLT BATTERY)

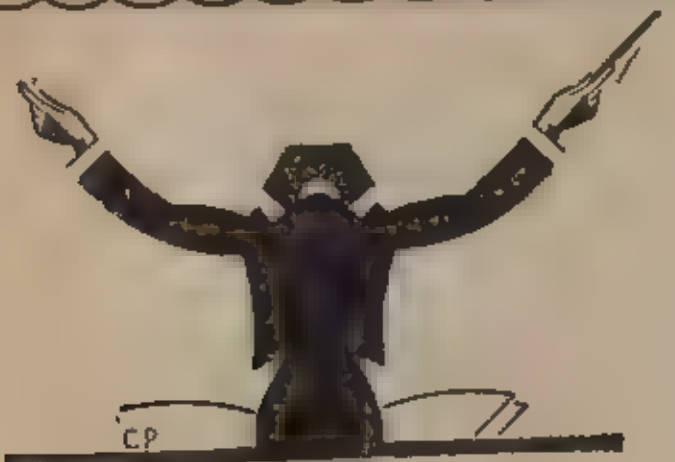
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is one of the favourite combinations, based on scientific principles, to give out-of-the-ordinary results . . . results which can certainly not be bettered by any other valves on the market. Ask your Wireless Dealer!

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Most Efficient Valve Works by

THE EDISON SWAN ELECTRIC CO., LTD.,
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Two More
Ediswan Combinations
A.R.6 & P.V.5 For 4 Volt Acc.
A.R.6 & P.V.8 For 3 Volt Batts.
AT ALL WIRELESS
DEALERS



Finale

You have just listened to Tchaikovsky. The music has crashed down through its final chords to a quivering drum-tap. A pause—and then the rattle of a thousand hand-claps. It is all so real and living that you are on the point of reaching under your chair for your hat. But no! You are at home. The S.P. 18 Valve has worked its magic.

S.P. means Short-path. The path between the filament and the anode has been shortened to a minimum. The shortened gap increases amplification. The special filament reduces current consumption. The tone is strikingly improved in purity. *All S.P. 18 Valves (Red & Green Spot) work off a one-cell accumulator and are priced at 12/6*

THE RED SPOT VALVE is the only real power valve taking as low a filament current as 0.3 amps. It compares with other power valves requiring 3 cells instead of one and costing nearly twice as much.

THE GREEN SPOT VALVE designed primarily for 1:1 Detector or intermediate amplifying stages, gives twice the amplification of any similar valve on the market, takes less current, and is 10% cheaper.

Cosmos

RADIO VALVES

from all Wireless Traders

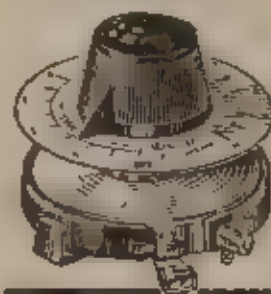
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BY using Burndept Super Valves and Rheostats in your set you can be assured of three important results—utmost sensitiveness, clarity and perfect filament control. These are the benefits of using the best apparatus, guaranteed and tested to conform with strict standards of quality. Of the range of Burndept Super Valves, particular interest will be taken in type H.L. 310, which is intended to replace the .06 ampere type over which it has many advantages. It has a stronger filament and is absolutely non-microphonic. This general purpose valve is excellent as a detector and high-frequency amplifier and quite good for one stage of low frequency amplification. A 30 ampere-hour battery lasts 250-300 hours using one valve.

Burndept All Metal Rheostats are designed for one-hole fixing by an improved method and are each supplied complete with a neat scaled aluminium plate and a 'pointer knob, ready for mounting on any panel. The movement is perfectly smooth and quite noiseless. In addition to our well-known Dual Rheostat, we now market a Super-Dual Rheostat which enables one to use any valve with any battery (up to 6 volts).

Full particulars of Burndept Components and advice regarding their use will be gladly given by your local Burndept dealer. The Burndept range includes everything for radio reception—components, complete installations and valves.



BURNDEPT DUAL RHEOSTAT.
No. 743, 5-30 ohms. May be used without alteration in conjunction with a bright or dull emitter valve.
Price complete as described above 6/-



H.L. 310.
Filament current
2.8 to 3 volts,
1 ampere.
16/6

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Telephone Gerrard 9072. Telegrams Burndept, Westrand, London.

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THE ML Anode Converter takes current from your I.T. Accumulator and converts it into H.T. for your Valves. It is economical to use, needs no attention and lasts for ever.

Type BX driven from a 6 volt accumulator gives two simultaneous H.T. voltages one of 35-85 volts, and another up to 120 volts.

Type BX will also run from a 4 volt battery, giving about two-thirds of these H.T. voltages.

Price £12 : 15 : 0

Type CX runs on a 12 volt accumulator giving 35-85 volts and also a range up to 300 volts simultaneously.

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You are thus enabled to get any H.T. voltage suitable for your different valves all from one source. The ML Converter ensures the best use of your valves, and is a real money saving investment.

Fill in the coupon below, and we will gladly send you particulars.



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3 ratings.
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More for Your Money

and utility

COMPARE the length of the Mullard P.M. filaments with any other.

Compare the emission surface and you will realise the difference in proportions shown in the illustration.

This wonderful increase in emission surface allows the valve to operate at a temperature so low that—

NO SIGN OF GLOW can be discerned.

A working temperature so low that the filament cannot lose its ductility as in other filaments with their consequent brittleness, and short life.

The special design of the filaments of Mullard P.M. Valves gives absolutely non-microphonic reception and reduces the current consumption to

ONLY ONE TENTH AMPERE securing seven times the life from each accumulator charge.

Mullard P.M. filaments are not fragile. They cannot be broken even with the roughest handling.

For 4-volt accumulators (or 3 dry cells)
ASK FOR THE P.M.3 16/6
A general purpose valve for every circuit.

ASK FOR THE P.M.4 22/6
The finest loud speaker valve ever produced.

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THE MASTER VALVE

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Unequalled for Power Amplification

THIS wonderful valve has achieved a remarkable reputation. It is undoubtedly the finest power amplifying valve on the market. The B4 Valve is intended primarily for use in the last stage of low frequency amplification. It is, however, often used for all stages of amplification, and also as a detector, with extraordinarily good results. Here are the chief characteristics of the B4 valve:—

Filament Voltage	-	-	8 volts
Filament Current	-	-	0.25 amp
Anode Voltage	-	-	40 to 120 volts
Anode Resistance	-	-	5,000 ohms

Those who desire a high degree of amplification, combined with perfect quality, low current consumption and great durability, will do well to use B4 Valves, which are superior to all other valves of the same type.

Price - - - 22/6

B.T.H. Radio Valves

General Purpose

R Filament Voltage 4 Volts
Filament Current 0.1 Amp.
Max. Plate Voltage 100 Volts

B3 Filament Voltage 1.5 Volts
Filament Current 0.15 Amp.
Max. Plate Voltage 80 Volts

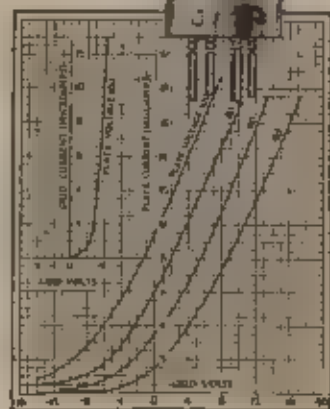
B5 Filament Voltage 1.5 Volts
Filament Current 0.05 Amp.
Max. Plate Voltage 80 Volts

Power Amplifying

B4 Filament Voltage 8 Volts
Filament Current 0.25 Amp.
Max. Plate Voltage 120 Volts

B6 Filament Voltage 2.5 Volts
Filament Current 0.1 Amp.
Max. Plate Voltage 120 Volts

B7 Filament Voltage 8 Volts
Filament Current 0.05 Amp.
Max. Plate Voltage 120 Volts



Insist on B.T.H. - The Best of All

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Whether you pay £15 15s.
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Brown high standard
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BACK of each BROWN Loud Speaker stands an organisation rich in scientific and manufacturing experience. Whether it be the supreme "Q" model—the height of Loud Speaker perfection—or the wonderful little H.4, there is the same BROWN high standard of workmanship, the same definite aim to make each instrument the best in its class.

Hear BROWN instruments at any high-class Dealer's and you will realise that in volume and quality of tone they are supreme.



Brown Loud Speakers.

The H.1. The reputation enjoyed by the Brown Loud Speaker was built up on the H.1.

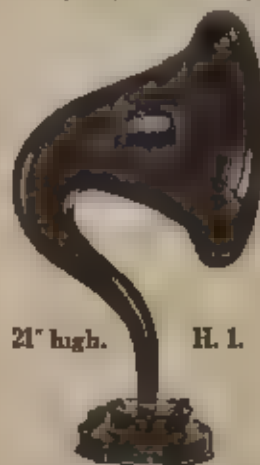
10 ohms	£5 5 0
20 ohms	£5 8 0
400 ohms	£5 10 0

The H.2. For use where the volume of the H.1 is not required.

10 ohms	£2 5 0
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The H.3. Exceptional volume and purity of tone
2000 ohms £3.

The H.4. The smallest Brown Loud Speaker made.
2000 ohms 28/-.



21" high.

H.1.

The H.0. Similar to H.1, but incorporating a handsome curved horn
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The Cabinet. In a mahogany or oak cabinet.
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The Brown Q. The de luxe Loud Speaker of incomparable beauty. All resistances £15 15 0



Type A.2.

Brown Headphones.

Type	Weight only 8	Unequalled for com- fort and volume
A.1 Type	4000 ohms 35/-	4000 ohms 30/-

Standard A. Type. As used by the Admiralty.
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For converting your Gramophone into a
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H.1 (2000 ohms)	£4 10 0
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THE H.M.H. PHONE

18/6

THE ACME OF PERFECTION

DO NOT PRESS ON THE EARS

BRITISH MADE

THE H.M.H. HEADPHONE IS A 4 VALVE SET

Wear the finest British Headphones and WIN

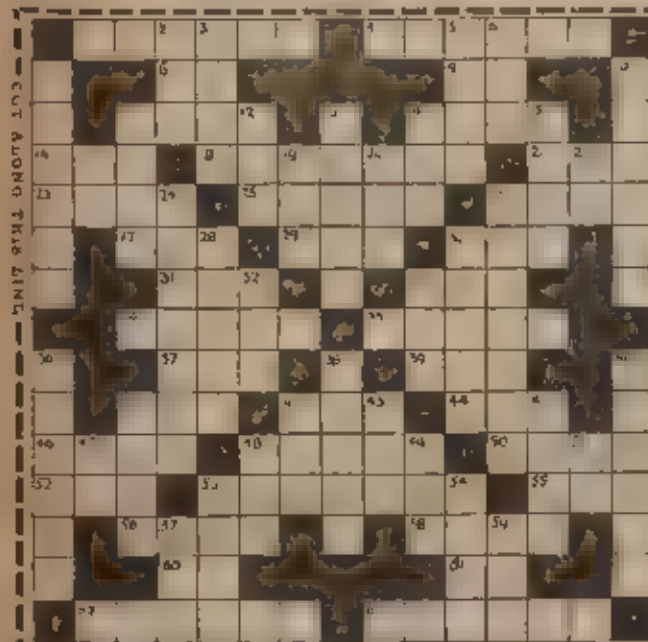
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Members of the Staff of the Company will not be allowed to compete

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2nd " - A RECEIVER " or £25 "
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25 pairs of H.M.H. HEADPHONES AS CONSOLATION PRIZES.
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YOU HAVE ONLY TO SOLVE THIS PUZZLE.

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 Made on two pieces, close box
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Why "Watts" Blades Excel.
 See the most remarkable "Watts" razor sharpener ensures a perfect blade in 12 perfect blades in every 30 pack.



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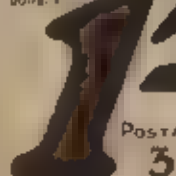
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A familiar figure as he wends his way through the cobbled streets—a figure you call to mind as you hear the pleasant sound of the bell telling of his approach long before you see him.

The remembrance of real music faithfully reproduced will always be linked with the figures 660. The secret of perfect reception depends on having specialised valves to suit just your particular requirements. This is the basis, the foundation stone on which our new range of Six Sixty Valves is designed and built. For Purity of Tone, Long Distances, Sensitivity and Volume, Six Sixty Valves cannot be surpassed.

Take for example the S.S.6. This Dull Emitter is a high impedance Power Valve, and is specially designed for use in resistance capacity amplifiers. An excellent Detector, this Valve is remarkable for its wonderful purity of tone.

For real economy in Power Valves—and remember, real economy means not merely low current consumption but long life as well—you will find it hard to beat the S.S.S. This Valve—current consumption only .06 amps, is suitable for all types of Loud Speakers, and can be satisfactorily operated from dry cells.

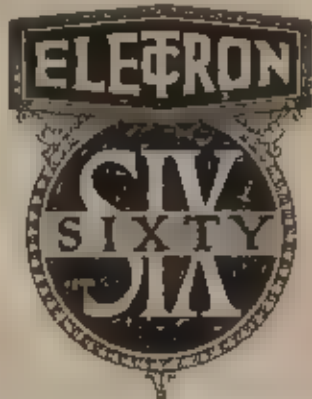


S.S. 6

Voltage 50 volt
 Frequency 25 amp

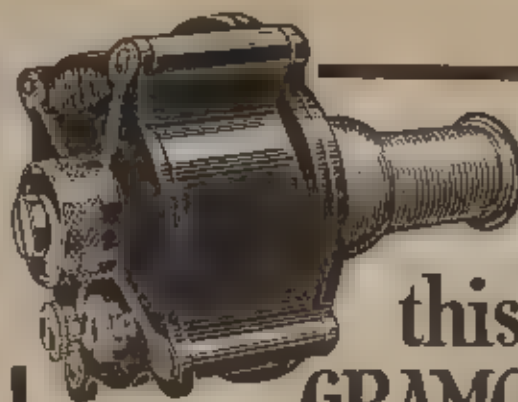
PRICE 22/6

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for Leaflet S.S. 1-7
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and a wireless loud speaker as well. The 3MP 16 V telephone attachment is not merely an accessory, it's a complete car telephone and speaker and condensing it is proof of more than forty years experience in the design and production of road speaking technology.



On the 2nd of April, 1914, I had a very good day. I was out for a walk in the park and saw many beautiful flowers. I also saw a very large snake. It was very long and very thin. I was very scared. I ran away from it. I was very lucky. I did not get hurt. I was very happy. I was very lucky. I did not get hurt. I was very happy.

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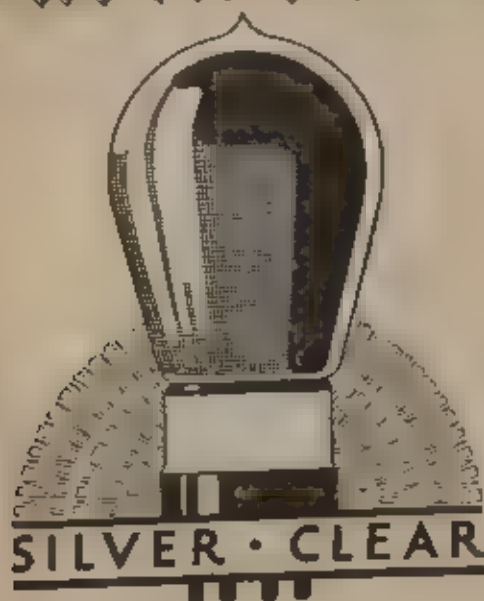
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"276 hours for 9d."

*Memor. Fellows Magneto Co., Ltd.
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Having taken advantage of your offer in "Radio Times,"
I purchased two Louden Dull Emitters.
Previously my accumulator 4 volt 60 amp. needed charging
every 14 days at a cost of 9d. a charge.
Now I am pleased to say it only needs charging every 5
weeks amounting to 1d. per week.
During that period I have been watching my Lead Spelter
for 276 hours.
Loudens are then for—Yours faithfully,
J.H.E. (Wednesday).*

Is it not time that you had Loudens in your set? They are British throughout capital, labour, materials—made in London. Their performance is equal to that of any other general purpose valve on the market, both Bright and Dull Emitters are extremely economical in current, and, finally, they are most reasonable in price—owing to the fact that we sell them direct to you by post—the only way in which you can obtain them.

Louden Bright Emitters are made in two types. The F1 or Plain Louden for Detecting and I.F. Amplification and the F2 or Blue Louden for H.F. Amplification. Louden Dull Emitters are made either for 4 volt or for 6 volt accumulators so that if you are at present using bright emitters you can fit Loudens without any alterations either to set or to battery. Both 4V and 6V Loudens are made in Two Types, the FER1 for Detecting and I.F. Amplification, and the FER2 for H.F. Amplification. Kindly be careful to state which type is required when ordering and to enclose postage as follows: Single Valves 4d., two or three valves 6d., four, five or six valves 9d.

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4/6

Filament Amps. 0.4.
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EMITTERS 4V.

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EMITTERS 6V.

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WARNING

Use of Patents in the Home
Construction of Broadcast Apparatus

MARCONI'S Wireless Telegraph Company, Ltd., of Marconi House, Strand, W.C.2, published in this paper during December a notice concerning the unauthorized disposal of broadcast receivers by amateurs and others. From correspondence subsequently received it is clear that a large section of the public is under the impression that the Company has given the free use of its patents to all home constructors, and therefore it is desirable that this misapprehension should be rectified.

AS far back as 1922 the Marconi Company placed at the disposal of the home-fide experimenter or amateur the use of their patents. Whilst the Company has no intention of withdrawing this, they cannot consider persons who make up receivers at home merely for the purpose of obtaining amusement from the broadcast programmes as "experimenters," and therefore the concession referred to above is not applicable to them.

IT is clear that any other attitude on the part of the Company would be tantamount to converting the royalty into an unfair penalty imposed upon the manufacturer who has not only to pay royalties, but also to bear the cost of heavy overhead manufacturing charges.

THE Company, not only for the protection of the legitimate trader, but also to safeguard their own interests, wish to make it known therefore that, while they have no desire to influence the public as to whether a set shall be bought complete or constructed at home, royalties are payable in either case. The Company also desire to give notice of their firm intention to take such action as may be necessary to uphold their patent rights.

IMPROVE YOUR RECEPTION!!

Add 2 lbs. of Copper Sulphate to one gallon of water, and when dissolved, pour the Solution on the ground, after loosening the soil, in the immediate vicinity of the earth-spike or pipe. This will ensure:—

- (1) A really excellent earth contact,
- (2) greater conductivity of the soil,
- (3) much improved reception.

COPPER SULPHATE (Powder or Crystals)
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Obtainable from all first-class Stores, Chemists, and Merchants.

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REFUSE SUBSTITUTES !

Guaranteed by:
Messrs. Britain's Best Crystal Ltd.,
170, Garratt Lane, London, S.W.18.

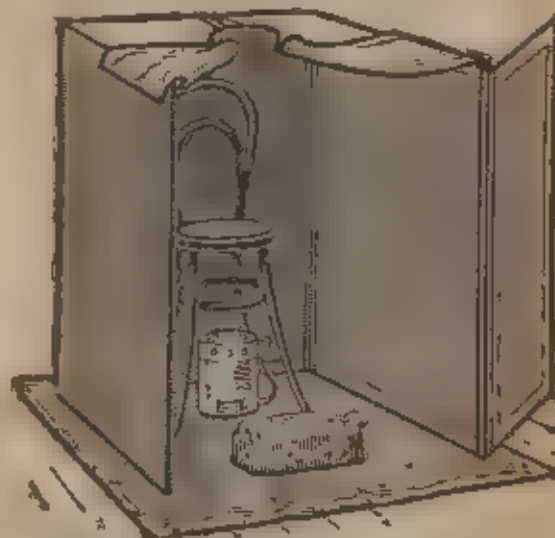
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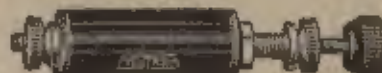
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THE CAUSE

The Cause

There is an interference known to all experts as Fizzly. A most annoying interference caused by electrically charged drops of rain, hail or snow falling upon ordinary aerials. Fizzly is most prevalent during the Winter months, and is always spoiling reception, anywhere and everywhere—especially during showery or thundery weather.

The Effect

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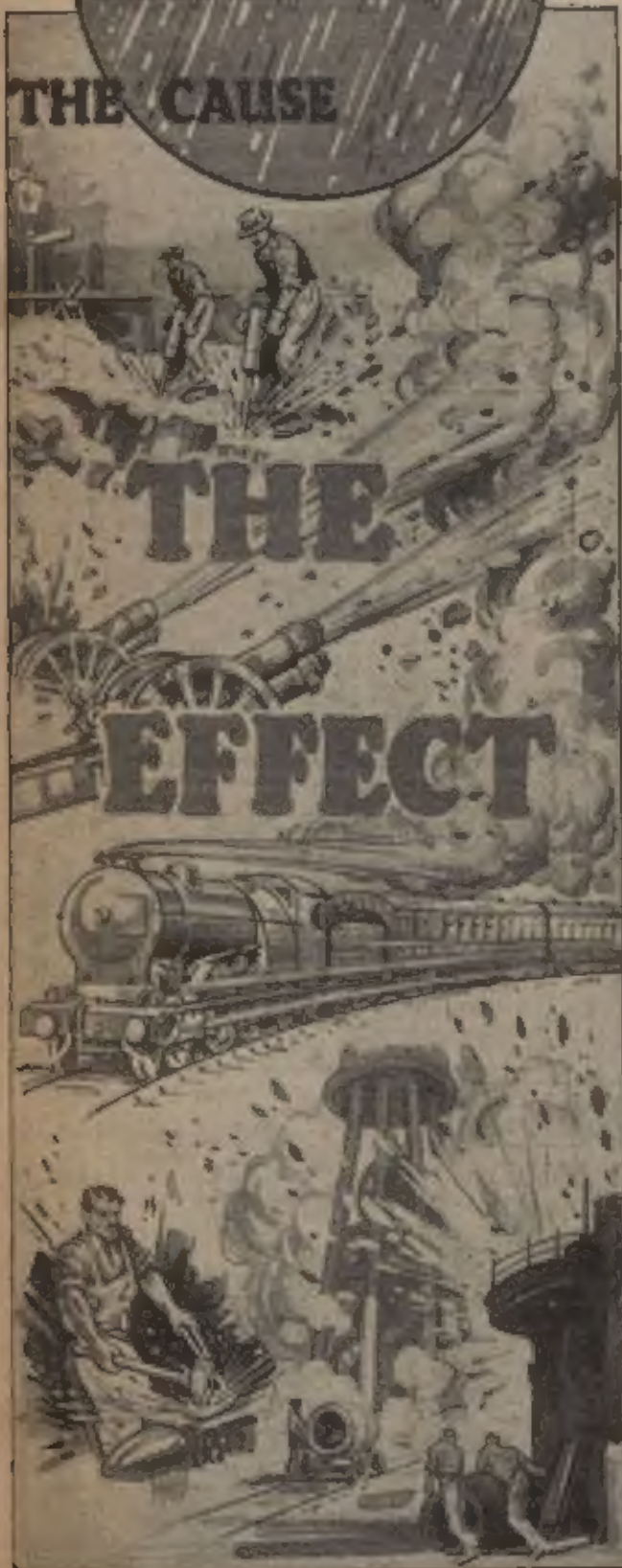
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